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AMERICAN OPERAS AMONG NOVELTIES FOR NEXT SEASON

Chicagoans to Give Cadman's "Witch of Salem" and Harling's "Light from St. Agnes" — "Dutchman," "Barber of Bagdad," "Huguenots," "Vestale," "Rossignol" and "Masked Ball," Rumored for Metropolitan—Season in Paris

PRELIMINARY reports indicate that the season of opera in the United States next year will be productive of numerous interesting and even sensational events. A number of novelties, including at least two American operas, are being considered by the managements of the two leading organizations of the country, the Metropolitan and Chicago Civic Opera companies. The débuts of noted singers new to America in several cases will provide distinct interest for the opera goer, and the American artist will, it is safe to say, be given opportunities in the new schedules proposed.

The Chicagoans will produce two native works, Charles Wakefield Cadman's "Witch of Salem" and "A Light from St. Agnes," by W. Franke Harling.

The "guest" system will call a number of vocalists popular with American audiences to foreign engagements abroad and in South America, in the interim between the close of the present season and the next. In addition to the artists who have accepted engagements individually at foreign festivals, including Bayreuth, the notable seasons projected for Paris, under the management of Paul Longone, and at the Colon in Buenos Aires, will take world-famous singers in larger companies than is usual in the summer to widely distant capitals.

Operatic possibilities for next season at the Metropolitan include the revival of a number of famous operas long out of the repertoire, the production of several well-known works which have

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TWO NEW LEADERS FOR STATE SYMPHONY

Dohnanyi and Goossens to Conduct
Schedule Next Year

Ernst von Dohnanyi and Eugene Goossens will be the conductors of the State Symphony, New York, next season, according to an announcement made this week by Jacob Altschuler, manager of the orchestra.

The State Symphony will also, in addition to its regular concert series, give a set of ten private rehearsals for composers and critics at which American compositions will be given try-outs. This arrangement will enable young composers to hear their works played and

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JUILLIARD FELLOWSHIPS ARE ANNOUNCED

The Juilliard Musical Foundation announced this week that 100 free fellowships in music will again be awarded by its conservatory this year. Though coming at the end of the first season of the new conservatory, the Juilliard Foundation statement does not review the work accomplished nor report on the organization and methods of procedure of its school, but virtually repeats the require-

ments made last year for eligibility for a Juilliard fellowship. Attempts to interview Dr. Eugene A. Noble, secretary of the Foundation, or to obtain a statement from him, again proved futile. Dr. Noble did not refuse to see a representative of MUSICAL AMERICA; he merely repeated what he has been saying very graciously and courteously for the past two years, that he was much too busy to be interviewed.

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CHARLES HACKETT

Distinguished American Tenor, Whose Appearances in Concert and as a Member of Leading Opera Companies, Have Placed Him in the Front Rank of Lyric Artists. (See Page 37)

CADMAN OPERA HAS FIRST PERFORMANCE

Another plucky attempt to usher in the day of American opera was made in Carnegie Hall the evening of March 20, when "The Garden of Mystery," book by Nelle Richmond Eberhart and music by Charles Wakefield Cadman, achieved its first performance. As the librettist and composer of "Shanewis",

one of the handful of native works that have flitted across the stage of the Metropolitan in other years, the co-authors were not unfamiliar figures in the land of their adventure.

Assembled to give their product its first appraisal was a large and alto-

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"PELLEAS" COMES INTO ITS OWN AT THE METROPOLITAN

Debussy's Unique Masterpiece
Superbly Mounted with
Bori, Johnson and White-
hill in Three Chief Parts—
Urban's Settings Among
Most Beautiful of Years—
Huge Audience Displays
Keen Interest and Lively
Appreciation

AFTER twenty-three years in which a discussion of its singular merits has waxed and waned, "Pelléas et Mélisande" found its way to the stage of the Metropolitan Opera House Saturday afternoon, March 21. With a very beautiful production of Debussy's crepuscular music-drama was redeemed the last of the pledges made by the management with respect to additions to the repertoire in the season of 1924-25. Whether in view of its history it is to be classed as a novelty or as a revival is perhaps of small moment.

New York audiences have been familiar with it since 1908, thanks to the adventurous spirit of Oscar Hammerstein and his whilom heirs, the visiting Chicagoans. Three years have elapsed since the last of the Chicago performances in New York and seventeen since the first Hammerstein representation at the Manhattan. In all, some twenty performances in the metropolis preceded that of last Saturday, a sufficient number to strip the work of any very valid assumptions of novelty. But this was a first performance rather than a revival at the Metropolitan.

This, too, was New York's first experience with the Debussy music-drama of the shadows without Mary Garden, whom Debussy himself, in the dedication of his "Ariettes", apostrophized as the "inoubliable Mélisande." In explanation of the Metropolitan's long delay in mounting a work so widely discussed and so universally regarded as a landmark in musical history, Giulio Gatti-Casazza, the general manager of the Metropolitan, saw fit to issue a statement in which he pointed out that he produced "Pelléas et Mélisande" at La Scala in Milan, where

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CONVENTION URGES NEEDS OF CHILDREN

Speakers at Michigan Club Meet
Stress Music for Young

ANN ARBOR, MICH., March 21.—The musical needs and training of the rising generation were stressed in the proceedings of the ninth annual convention of the Michigan Federation of Music Clubs held here from March 16 to 19. Delegates representing the State Federation of eighty-five senior clubs concerned themselves largely with the progress of the forty-nine junior clubs of Michigan and the work being done among musical pupils. Among those attending were hundreds of students of

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American Works and Other Novelties Scheduled for Coming Opera Season

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never been heard there, and the introduction of a relatively few complete novelties. Cornelius' "Barber of Bagdad," Verdi's "Masked Ball," Wolf-Ferrari's "Jewels of the Madonna," Meyerbeer's "Huguenots," and Wagner's "Flying Dutchman" are among the works which are mentioned and to which, it is said, singers have already been assigned. Pizzetti's "Fedra" is spoken of among the novelties and Spontini's "La Vestale," Verdi's "Otello," Févriér's "Monna Vanna" and Delibes' "Lakmé" are among other rumored works.

"The Barber of Bagdad" comes after the celebration of the centenary of the birth of Peter Cornelius. Elisabeth Rethberg will sing in the production next year with the other members of the German company at the Metropolitan.

Stravinsky's opera "Chant du Rossignol," from which the symphonic poem was derived, may be given its American première. Massenet's "Don Quichotte" is mentioned for Chaliapin, and Rimsky-Korsakoff's "Ivan the Terrible" also continues to be rumored as a possibility for this artist.

"The Jewels of the Madonna," in which Maria Jeritza and Giovanni Martinelli are expected to appear, has never been given at the Metropolitan. Févriér's "Monna Vanna" for the leading rôle of which Mme. Jeritza is also mentioned has also never been in the repertoire of the New York company. Either one of these operas will be produced next season, it is said,—probably the "Jewels of the Madonna," with "Monna Vanna" postponed for the following year.

Nanny Larsen-Todsen and probably Beniamino Gigli will be heard in the revival of "Les Huguenots," which was last given at the Metropolitan in 1914-15 with Caruso as Raoul, Frieda Hempel as the Queen and Mabel Garrison as the Page.

"The Flying Dutchman" presents an unequalled opportunity for Michael Bohnen, who will undertake the title rôle, according to unofficial advance reports. The *Senta*, it is said, will be either Maria Jeritza or Mme. Rethberg, both of whom have sung in the work abroad and know the part.

"Lakmé," which was last produced at the Metropolitan in 1916-17 with Maria Barrientos, is a possible revival for Amelita Galli-Curci, and "The Girl of the Golden West" is mentioned as a revival for Mme. Jeritza, who has sung the rôle in Vienna with great success.

"Otello," it is also said, will be given either next season or the year after, with Frances Alda and Giovanni Martinelli as Desdemona and Otello, and Giuseppe De Luca as Iago. The last production at the Metropolitan was in 1912-13 with Mme. Alda, Leo Slezak and Pasquale Amato in the leading rôles.

"Fedra" Rumored

Pizzetti's "Fedra," a modernist Italian work based on the old Greek tragedy, was first produced at La Scala in 1915 with Edward Johnson singing Ippolito and with Tullio Serafin conducting. Mr. Serafin will produce both "Fedra" and "Monna Vanna" in South America this summer, and, since Mr. Johnson created the rôle in the Pizzetti work, it is extremely likely that he will sing the rôle, provided the opera is among the Metropolitan's novelties. In the "Masked Ball" Mr. Martinelli and Mme. Jeritza are expected to appear, and Smetana's "Bartered Bride" is spoken of for Mme. Jeritza.

The novelties which Mr. Gatti is said to be considering include Giordano's "La Cena delle Beffe," based on Sem Benelli's "The Jest," which had its world première this year, Ravel's "L'Heure Espagnole" and Roussel's "Padmavati."

The list of new singers has been only a subject of rumor, but it is stated that the Italian basso, Scala Pinza, who is to sing in the Colon season under Tullio Serafin this summer, may be among the new recruits.

Chicagoans Sponsor Native Works

The Chicago Civic Opera has definitely accepted Cadman's "Witch of Salem," a lyric work with a setting in the New England of the Puritan days, which the composer completed several years ago. It will be mounted in the coming season, according to advance reports. Although the names of the singers

to interpret it have not been announced, it is considered likely that, in case the composer does not reside at the première as guest, the work will be entrusted to the young American conductor of the organization, Henry G. Weber.

"A Light from St. Agnes" by W. Franke Harling, New York composer, has also been accepted, but the cast for this opera has not yet been chosen. The libretto of the work is by the well-known American actress, Minnie Maddern Fiske, who appeared in the dramatic version some years ago.

Plan Notable Season for Paris

An American opera company, under the direction of Paul Longone, will open a five weeks' season in Paris on May 18, it was announced early this week. Mr. Longone sailed on the Conte Rosso on March 21 to complete his arrangements. The organization is said to have been incorporated at Albany as the "American-Italian-French Grand Opera Company" and to be backed by several wealthy patrons of music. Officers of the organization include Paul Longone, managing director and president; Irena Hopper, vice-president, and Minette Hirst, treasurer.

Mr. Longone has been managing the musicales at the Ritz-Carlton during the past season and has previously been identified with the Chicago Opera Company and as a concert manager.

"There will be twenty performances and four concerts," said Mrs. Hopper. "The repertoire will include 'L'Amore dei Tre Rei,' 'Francesca da Rimini,' 'Falstaff,' 'Lucia,' 'Barber of Seville,' 'L'Oracolo,' 'Manon Lescaut' and 'Marta.' The conductors will be Giorgio Polacco and Roberto Moranzoni of the Chicago Civic Opera and Giuseppe Bamboschek of the Metropolitan. The performances will take place in the Sarah Bernhardt Theater and Mary Garden will open the season on May 18 in the stellar rôle of Montemezzi's 'L'Amore dei Tre Rei.' Among the other artists with whom contracts have been signed are Rosa Raisa, Toti Dal Monte, Elvira de Hidalgo, Queena Mario, Giuseppe De Luca, Adamo Didur, Charles Hackett, Ralph Errolle, Fernand Anseu, George Baklanoff, Giacomo Rimini, John Charles Thomas, Lucille Chalfont, Grace Moore, Yvette Rubel and Vanda Nomicos."

"The aim of this enterprise," said Mrs. Hirst, treasurer, "is to give American singers a chance to sing abroad. We have no doubt but that it will be the most chic and lovely thing Paris has witnessed for years."

Included on the list of guarantors are the names of Mr. and Mrs. Oliver Harriman, Mrs. Clarence Milhiser, Dr. and Mrs. Seymour Oppenheimer, William Braden, Edgar Kaufman, Col. Herbert H. Lehman, Forry S. Laucks, Messmore Kendall, Col. Walter Scott, Mr. and

Mrs. Eli Winkler, Robert Gillespie, Sir Joseph Duveen and Frank Stoors.

Irena Hopper, vice-president, was the national champion woman fencer of 1924 and is also a lyric composer. Her songs include "When the Time to Say Good Night Comes," "Close Your Eyes and Go to Sleep" and "Let the Sunshine Through." Minette Hirst, formerly the wife of William Hirst, lawyer, is likewise a lyric composer and an author. She has recently had a libretto accepted by Primo Riccitelli, Italian opera composer, and Montemezzi is also considering one at the present time.

SERAFIN WILL CONDUCT SEASON AT BUENOS AIRES

Leading Singers of Metropolitan and Chicago Companies Also Engaged to Appear in Colon Theater

Tullio Serafin, conductor of the Metropolitan Opera Company, has accepted an invitation to conduct the opera season at the Colon in Buenos Aires. The series, which will extend from July to the beginning of September, will be under the auspices of the municipality of Buenos Aires, which in cabling the offer to Mr. Serafin denied all rumors that negotiations have been pending with other conductors.

Ottavio Scotto of New York, who has been appointed technical and administrative director, has already secured the services of several noted artists, among them Beniamino Gigli, tenor of the Metropolitan, who has given up a well earned vacation to help make possible the project. Others to appear include Frances Alda, soprano; Giuseppe De Luca, baritone; Adamo Didur, bass, and Adolph Bolm, dancer, all of the Metropolitan; Claudia Muzio, soprano, and Cesare Formichi, baritone, of the Chicago Civic Opera; Elena Serafin-Rakowska, wife of the conductor; the baritone Urizar and Scala Pinza, bass.

The repertoire for the Colon season as projected includes the following works: Giordano's "Cena delle Beffe" and "Andrea Chenier"; Pizzetti's "Fedra"; Puccini's "Gianni Schicchi" and "Manon Lescaut"; Verdi's "Falstaff," "Traviata" and "Aida"; Montemezzi's "L'Amore dei Tre Rei"; Flotow's "Marta"; Févriér's "Monna Vanna," and probably the same composer's "La Femme Nue," based on a play by Bataille; Wagner's "Parsifal"; Stravinsky's "Petrushka"; Rimsky-Korsakoff's "Coeq d'Or"; Charpentier's "Louise," and Gounod's "Roméo et Juliette."

Minna Kaufman Weds Inventor

Minna Kaufman, New York vocal teacher, was married recently to Edwin Ruud of New York. Mr. Ruud is the inventor of the water heater which bears his name. Mme. Kaufman continues to teach in her New York studios.

Chicago Civic Opera Reengages Artists

CHICAGO, March 21.—Artists reengaged for next season by the Chicago Civic Opera, according to announcement just made from the Auditorium, are as follows: Toti Dal Monte, Claudia Muzio, Mary Garden, Florence Macbeth, Graziella Pareto, Helen Freund, Olga Forrai, Rosa Raisa and Edith Mason, sopranos; Augusta Lenska, Louise Homer and Cyrena Van Gordon, mezzo-sopranos and contraltos; Tito Schipa, Charles Hackett, Antonio Cortis, Charles Marshall, Forrest Lamont and Fernand Anseu, tenors; Joseph Schwarz, Césaire Formichi and Georges Baklanoff, baritones, and Feodor Chaliapin, Virgilio Lazzari, Edouard Cotreuil and Alexander Kipnis, basses.

Giorgio Polacco, musical director, will

be associated with Roberto Moranzoni, Henry G. Weber and a staff of assistant conductors. New singers are expected to be engaged during the summer, and plans for several novelties and revivals are now under consideration.

Mr. Weber, the young Chicagoan who made his début with the Chicago Opera as assistant conductor this season, and won some of the most enthusiastic receptions of the winter, has been reengaged as full conductor for next year. He left Chicago Thursday morning, to sail for Europe on the Leviathan on March 21. He will spend some time at the Scala in Milan, where he will observe Toscanini's work, and enter a course of study. Among the festivals he will attend are the Wagnerian performances at Munich and the International Society's modern programs at Prague.

EUGENE STINSON.

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PHILADELPHIA PLANS BIG JUNE FESTIVAL

Franklin Field Will Be Scene of Civic Music Pageant

PHILADELPHIA, March 21.—A musical festival that is expected to surpass anything of the kind ever given in Philadelphia will be held on June 3, on Franklin Field, University of Pennsylvania, under the auspices of the Music League of Philadelphia, according to Dr. Herbert J. Tiley, president.

The League will make a radical change this year in its usual program of sponsoring Music Week. Only one festival event will be held in the spring, and Music Week will be observed in the fall as an opening of the musical season. For the event on June 3 the field will be equipped with modern amplifications; the new walls are high and will eliminate all noise; flood lights and other lighting effects will be used and many choruses have promised cooperation.

The program will include numbers by forty choruses, under prominent city conductors. The best amateur bands, under the batons of John Philip Sousa and Albert N. Hoxie, will participate; and the second act of "Aida" will be given with 2000 voices and a ballet of 500 Philadelphia dancers will augment the Philadelphia Civic Opera Company, under Alexander Smallens. The accompaniments will be played by the members of the Philadelphia Orchestra, augmented by musicians from other prominent orchestras.

The stadium will be equipped to seat, at least, 60,000; and the huge stage will have a proscenium of almost 200 feet.

Those in immediate charge are Dr. Herbert J. Tiley, president of the League and Mrs. Frederick W. Abbott, director, and the following preliminary committees; music, H. Alexander Matthews, chairman; Nicola Montani and Alexander Smallens, Advisory, Henry Gordon Thunder, chairman; Horace Alwyne, Clarence Bawden, Bruce Carey, J. Marvin Hanna, James Hartzell, Helen Pulaski Innes, Lindsay Norden, Karl J. Schneider, and E. F. Ulrich, Executive, Dr. Herbert J. Tiley, chairman; Mrs. Frederick W. Abbott, Robert V. Bolger, Mrs. J. S. W. Holton, Helen Pulaski Innes, Harry T. Jordan, Henry L. McCloy, and George E. Nitzsche, Band, Albert N. Hoxie, chairman, and W. Ralston Rodgers, Program, Florence J. Heppie, Publicity, Leo Conway, chairman, and Dr. Charles S. Hirsch, Finance, Henry L. McCloy, chairman; Herbert L. Clark, Allen M. Matthews and E. Pusey Passmore.

The committee has chosen George E. Nitzsche of the University of Pennsylvania to be festival manager.

WINNERS ANNOUNCED IN PARR-GERE POEM CONTEST

500 Verses Received in Competition Held Under Auspices of Poetry Society of London and American Groups

The contest for prizes offered by Florence Parr-Gere, American composer and pianist, was held under the auspices of the Poetry Society of London with the cooperation of the American groups. About 500 poems were received in the competition, the third international contest, from all parts of the world.

The announcement comes from Mrs. W. Hunt Bartlett, American vice-president of the Poetry Society, and editor of the American section of the *Poetry Review*.

Votes of the judges were scattered and resulted in a tie for first place between N. O. Lincoln, San Francisco; E. Joyce Harrison, London, and Winifred M. Heath, Los Angeles.

Vera I. Arlett, Worthing, and Eleanor Hammond, Portland, Ore., were tied for second place. Third place was taken by British poets, B. H. A. Jones, Margate; Barbara E. Smyth, Perth, and Grace Dorothy Reeves, London.

The judges were John Jay Chapman, Edwin Markham, Otto H. Kahn, Mrs. Parr-Gere, Mary Louise Curtis Bok and Alice Hunt Bartlett.

Winifred Macbride, pianist, who gave a successful New York recital this season, has been engaged for an appearance as soloist with the Minneapolis Symphony next season.

Mimi Comes to Broadway: From Operas to Stardom



Photo of Miss Ellis by De Mirjian; Mr. Hemus by Murello; others by White

OPERA ARTISTS WHO ARE STARRING IN MUSICAL COMEDY

From the Opera to Musical Comedy: 1, Mary Mellish, the "Czarina," George Reimberr, "Patiomkin," and Madeline Collins, "Natja," in the Tchaikovsky Operetta "Natja"; 2, Mary Ellis, in "Rose-Marie," in New York; 3, Evelyn Herbert, "Herminie," Dorothy Francis, "Empress Eugenie" and, Inset, Percy Hemus, "Colonel Bugeaud," in "The Love Song"; 4, Irene Pavloska, in the Western Company of "Rose-Marie"; 5, Myrtle Schaaf, in "Rose-Marie," in Chicago; 6, Ilse Marvenga, "Kathe," and Greek Evans, "Dr. Engel," in "The Student Prince"

IT used to be the ambition of every chorus girl, at least when interviewed, to sing in "grand opera." There was a routine program for success, beginning with hard work in the front row, finally a speaking part of one line, and then discovery as a prima donna. And after she had reached the height of musical comedy, with her name in electric lights and a salary and percentage, she would give up the material glory of the theater for the higher glory of art and a small rôle at the opera.

But the story was beginning to be overworked and now it is blacklisted, for the latest route to stardom in musical comedy is not from the bottom up, but in from the top. The names in electric lights on Broadway are not those of

former chorus girls, but of prima donnas who have moved a few blocks up from the opera house on Thirty-ninth Street.

The fashion was set many years ago by Ernestine Schumann Heink, who deserted the operatic stage to appear in a musical comedy called "Love's Lottery," but after she took her voice back to the opera the fashion seemed to die. This year, however, there has been a throng of opera singers on Broadway in New York, as though Times Square has begun to learn that Offenbach and Tchaikovsky wrote good tunes that would be wasted on some musical comedy soubrettes.

So Myltyl has become Rosemarie and Amonasro is Dr. Engel, the benevolent tutor of "Alt Heidelberg." The transformations have been proverbially stranger than fiction, for the *Manon* of other days is now *Catherine of Russia* and Mimi has become the *Empress Eugenie of France*. It is certainly not a descent into musical comedy; it seems rather like a modernist Cinderella.

New York has turned from the girl and dance revue to the old-fashioned

operetta, with a prima donna who can sing and an occasional baritone, as well as the ubiquitous tenor, and a male chorus. Four operettas have managed to outdo even famous and typical Broadway shows in box-office receipts and critical appreciation, and all their casts are headed by graduates of the opera. The singers have come from the Metropolitan and the Chicago, from the San Carlo, Covent Garden and the Hinshaw Mozart companies, and some of them have also made their mark on the concert stage.

"Rose-Marie," with a score by Rudolf Friml, who has written operettas as long as most of us can remember, has three companies. Each is headed by a former opera singer. The New York production has Mary Ellis, erstwhile of the Metropolitan, as its leading lady; and the Chicago company is headed by Myrtle Schaaf, who used to tread the boards down on Thirty-ninth Street with Miss Ellis. The Western company of "Rose-Marie" has as its prima donna a former singer of the Chicago Opera, Irene Pavloska.

"The Love Song," with music by Offenbach and two or three other German composers, can boast of three opera singers in its cast. Dorothy Francis and Evelyn Herbert were both in the Chicago Opera and Percy Hemus, famous in the Hinshaw Mozart companies and as a concert and oratorio singer. "The Student Prince," which has the familiar "Alt Heidelberg" for a libretto and a score which Sigmund Romberg has compiled from student songs and original operetta music, has as its prima donna Ilse Marvenga, a German opera singer, and as its leading baritone Greek Evans, who has made a name in concert and opera.

The fourth operetta can claim three recruits from the fields of more serious music. It is called "Natja" and its score is Tchaikovsky, for the most part made up of the "Pathétique" Symphony. Its story tells of *Catherine of Russia* and her adventurous life, and it is sung by Mary Mellish, who has moved across the street from the Metropolitan; by Made-

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Debussy Masterpiece Mounted with Dream-World Beauty



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he was then director, at about the same time Hammerstein acquired the exclusive rights for America. When Mr. Gatti-Casazza became the head of the Metropolitan a year later, he visited Debussy and contracted with him for his projected next opera—an opera that was destined never to be written.

Answering the inevitable question as to why so many years have subsequently intervened without this masterpiece (for Mr. Gatti-Casazza's statement so indorses it) being taken over, the general manager sets forth that "because it is an opera of such special and delicate texture," and "can only be done justice when the conditions necessary for an entirely sympathetic interpretation are present," he considered "a merely passing performance as worse than none" and waited until he had at his disposal a cast of singers with the requisite musical and artistic qualities, with the ability to speak French as "if it were their own tongue" and possessing, also, "le physique du rôle."

* * *

This then, was the cast, for which "Pelléas et Mélisande" was held so long in abeyance at the Metropolitan:

Mélisande.....Lucrezia Bori
Genevieve.....Kathleen Howard
Little Yniold.....Louise Hunter
Pelléas.....Edward Johnson
Golaud.....Clarence Whitehill
Arkel.....Leon Rothier
A Physician.....Paolo Ananian
Conductor, Louis Hasselmans
Stage Director, Wilhelm von Wymetal

On its face, it had the appearance of being the best cast the Metropolitan's very considerable resources afford, if scarcely one of ideal selection. An adverse consideration was that all the singers with the possible exception of Mr. Rothier were entirely new to their rôles; and, moreover, the bass was the only French artist among seven principals. That there were sundry misgivings during the rehearsal period, even among the singers, was not altogether concealed. But the results speak for themselves, and the reviewer can only amplify, with some minor reservations, the statement already made that this was a very beautiful performance, and one representative of the highest art of the world's foremost opera house.

Much of this beauty of the actual achievement must be attributed to the finely imaginative and yet essentially practicable staging of the work. Its twelve scenes, divided between five acts, and connected by music which continues the atmosphere and is for the most part too subdued to compete with the usual sounds of scene-shifting, present many problems. Moreover both the music and the stage action cry out for a greater degree of intimacy than is possible in an auditorium the size of the Metropolitan. Mr. Gatti-Casazza did not attempt the quixotic thing of reducing the audience chamber. But he conspired with his stage director, Mr. von Wymetal, and the scenic artist, Joseph Urban, to work out a plan whereby the action is chiefly

Scenes and Principals in the Metropolitan's Production of "Pelléas et Mélisande," Mr. Urban's Sketches for Two of His Very Beautiful Settings Are Shown Above. At the Left Is "Mélisande's" Tower Where the Long Hair of the Mysterious Heroine Enraptures "Pelléas." At the Right Is the Death Chamber of the Final Act. Below, at the Left, Are Seen Lucrezia Bori as "Mélisande" and Edward Johnson as "Pelléas." The Central Portrait Is of Claude Debussy, and is Autographed to Giulio Gatti-Casazza, General Manager of the Metropolitan. At the Right Are Shown Clarence Whitehill as "Golaud" and Louise Hunter as "Yniold," with an Inset Photograph of Léon Rothier as "Arkel"

on a raised inner stage, with only the central portion fully illuminated and the remainder merging into obscurity at the wings. Black gauze of varying thickness fell as a veil over the stage during the transformations. The settings moved and fell on rubber pads to deaden the sound of scene shifting.

The inscenation is among the most beautiful the Metropolitan has known, perhaps a little lacking in uniformity of style and with here and there a detail to prompt a question, especially with respect to the lighting, but not only lovely in color and composition, but highly successful in its avoidance of a particular time and locale. An especially happy instance of focussing action at the center of the stage is accomplished with the striking, high-vaulted interior used for the second scene of the first act and again for the first scene of the fourth. The fountain in the park, where *Mélisande* loses her ring, is an entrancing vision of colors and curves in foliage and masonry. This is transformed for the later scene of the love tryst and the slaying of *Pelléas*, and becomes a night picture, glamorous with a myriad of stars. There is a starry beauty also about the scene of the Castle Tower where *Mélisande* is discovered combing her long, fair hair, and singing "like a beautiful, strange bird." The grotto and the vault scenes are sufficiently tenebrous and unusual to convey the requisite atmosphere of bodement. The one unsuccessful scene of the entire set is that of the terrace at the entrance of the vaults, when *Golaud* and *Pelléas* emerge into the sunlight. The desired clash of darkness within and brilliance without is achieved, but the painting itself becomes transparent, patchy and crude as

a result of the intense light shining through it from behind.

For some, this beautiful investiture may have been a bit over-elaborate, a little over-radiant. But the Metropolitan management, mindful of the measure of tedium which always has stalked the fascinations of "Pelléas", conceived the entire performance on a basis of accentuating the theatrical interest of the work, externalizing it so far as could be done without positive harm to its subtler content, so as to better enable it to reach beyond the first few rows where the intimacy so desirable was alone possible. Again, the results were their own justification. If this was a performance a little too brightly hued, a little too positive in some of its accents for the perfect Debussyite, it probably held less of monotony for its audience, *en masse*, than any previous performance New York has known.

* * *

Perhaps there is no other work of the lyric stage concerning which the ordinarily well informed opera patron has more definite preconceptions. These are particularly fixed with respect to the manner in which the various rôles should be delineated. Doubtless, familiarly with Maeterlinck's play, both on the stage and in the library, has had as much to do with shaping these conceptions as past performances of the opera. A certain indefinite and unsubstantial quality, an atmosphere of mystery, a touch of fatalism, and something of the cryptic and inscrutable are universally associated with the characters in this most characteristic of the Maeterlinckian dramas. The music is accepted as matching it, phrase for phrase, and the interpreters

of the opera succeed or fail, in the estimation of most of those who know the work, according to their skill in merging the characters in an atmosphere of hints and portents, of half-lights and thought-wraiths, where one meets "only the fantasies of beauty" and "where it is not dreams, but the reflections of dreams that obsess."

With such preconceptions given full rein, it is possible to find flaws in the characterizations of the chief actors in the Metropolitan's performance. But they are so inconsequential in the face of the very many good qualities of the performance, that it seems misleading and captious to dwell upon them. It may be that this "Pelléas et Mélisande" was too poignantly the tragedy of *Golaud*. The gloomy, broody figure of the baffled husband, as embodied by Clarence Whitehill, became the dominating one as the performance progressed, and it was to *Golaud*, crushed and but the agonized shadow of the man of "blood and iron", that the audience's heart went out in the final scene of the death of *Mélisande*. Nothing Mr. Whitehill has done at the Metropolitan has more clearly placed him among the really notable singing-actors of the day. It was a superb characterization, if perhaps one too powerful and too sharply drawn for the most desirable equipoise of the several parts.

* * *

Miss Bori's *Mélisande* was a lovely, appealing picture suggesting the youth and the naïveté of the character perhaps more than its element of mystery, but never for a moment becoming merely another operatic heroine—a *Juliet*, a *Marguerite*, a *Violetta* or a *Nedda* in other

[Continued on page 10]

America Takes a Front Rank in Year's Modernist Output



Photos of Mr. Salzedo and Mr. Saminsky by Mishkin; Mr. Antheil by Kadel & Herbert

MODERNIST COMPOSERS HEARD IN THIS YEAR'S PROGRAMS

Americans, to Quote the Writer of the Accompanying Article, Himself a Pronounced Modernist, Are Well in the Lead Among Their Brethren of Two Hemispheres in Contributing New Compositions of Path-Breaking Trend. Pictured Above Are Ten Composers Native of, or Resident in, the United States, and Four Leading Europeans Whose Works Are Often Heard in America: 1, Carl Ruggles, from a Painting by Boardman Robinson; 2, Arthur Honegger; 3, Igor Stravinsky, from a Cartoon by Soriano; 4, Leo Ornstein, as Sketched by Ostransky; 5, Arnold Schönberg, from a Woodcut by Lebedeff; 6, Edgar Varèse; 7, George Antheil; 8, Alfredo Casella; 9, Louis Gruenberg; 10, Carlos Salzedo; 11, Lazare Saminsky; 12, Hans Barth; 13, Aaron Copland, and 14, Henry Cowell. Photographs of Egon Wellesz and Charles E. Ives, Two Writers Whose Work Is Considered in the Accompanying Text, Were Unobtainable When This Article Was Prepared

By HENRY COWELL

THE cause of American music has been much retarded in the past because of over-enthusiastic performances of works by Americans having so little merit as to give Europeans an idea we cannot produce fine composers. It is with much patriotic pride, therefore, that I can truthfully say that, in my estimation, the finest modern work produced in New York this year is the orchestral piece "Men and Mountains," by the American, Carl Ruggles, which was given its world-première at the first concert of the International Composers' Guild.

There is something distinctively American in the freshness and openness of Ruggles' music. Listening to his "Mountains" produces the same vigor and exhilaration that one might feel when diving into the ocean; and in slower movements his lyricism is that of natural beauty, not the lyricism of the "lounge lizard."

Never is there the feeling that it is the pallor-stricken music of one who writes in a gas-lit box of a city room, nor is there the exaggerated nuance and over-refinement characteristic of even the greatest modern Europeans.

It is interesting to contrast Ruggles' work with Schönberg's "Pierrot Lunaire," produced here twice by the League of Composers. "Pierrot Lunaire" is probably Schönberg's greatest work; a classic of modern music.

At a time when European composers were spilling over in the attempt to be as turbulently sentimental as possible, Schönberg produced in "Pierrot Lunaire" a composition stripped to the bone. Only the most essential lines are preserved, and one voice and a small chamber orchestra are sufficient for its production. It is the precursor of many recent chamber works by others, but when written was unprecedented in form and material, and in its strange manner of using the voice.

The Schönberg Ideal

The singer, as everyone knows, is in this work directed to half-sing, half-recite the words. When this is done by such an able artist as Greta Torpadie, who was heard in the American performances and who accomplishes wonders with it, there is produced a curious atmosphere, as if one were transplanted bodily into another planet. It is reminiscent of that strangeness sometimes felt in a vague dream, which intermittently fades into nothingness.

But there is a sophistication and a feeling of approaching decay in "Pierrot" which is greatly in contrast to the exuberant upspringing of Ruggles' "Mountains."

The reason I mention them together is that, although the spirit of their music is radically different, they have certain technical similarities. They both use melodies covering an enormous range, and both aim at having each note essential, both melodically and harmonically. Ruggles has at least one advantage over Schönberg—that of a long melodic line, giving him a greater flow. And in his choice of the "right note," he reaches

a perfection of technic suggested by Schönberg but, I think, never attained by him.

Aside from these two, I know of no contemporary composer who makes a microscopic scrutiny of each tone before accepting its worthiness to stand in a particular position.

Stravinsky as Mendelssohnian

Perhaps the greatest exponent of the opposite school of writing is that hero of the hour, Stravinsky. His music is driven by a wild energy, nervous and impellent; and in its turbulence, with notes fairly falling over each other in an attempt to get ahead, there is no room for consideration of each note individually. Any number of notes are added at will, or repeated *ad infinitum* for the sake of gaining an effect, and most of them are not part of a melodic line. His greatest works, "Le Sacre du Printemps" and "Petrouchka" are built mainly on the scheme of having a short, insistent melodic figure repeated over and over, with an accompaniment of repeated tones.

In a recent article Stravinsky writes pointing out the contrapuntal nature of his Octuor, and reproduces a page of it to show the counterpoint. This is ludicrous, as there isn't a note of it there! The only counterpoint to be found anywhere in Stravinsky's works is of antiquated style. It is difficult to understand his recent mania for introducing this Mendelssohnian polyphony, which he handles very crudely, and which fills his Piano Concerto to such an extent that it scarcely deserves mention as a modern work.

Stravinsky is no longer an arch-fiend, a musical bogey to scare into submis-

sion the ears of refractory conservatory students. Eight years ago I was thought a raving lunatic because of giving a two-piano presentation of the "Sacre"; now it is beginning to be regarded as almost passé by sophisticated concert-goers.

Leo Ornstein's Concerto revealed that he has gone through somewhat the same process as Stravinsky. They both began by being extremely individual, but now both imitate older composers freely. Ornstein's Concerto is what Stravinsky's should have been and was not; namely, a further development of the Stravinsky idiom, although it also contains splotches of Scriabin and of Borodin's "Prince Igor," and a Jewish wail that puts Ernest Bloch to shame.

It is saddening to find the once vivid Ornstein writing parlor reminiscences to the taste of old ladies; but in spite of its being much more old fashioned than one would expect from him, Ornstein's Concerto is one of the finest of recent years, and puts Stravinsky's with its few reiterated tunes, to shame with one gesture of its broadly sweeping melodies.

Varèse and the "Cult of Noises"

The composer who has probably ventured the farthest along the paths of the new and strange is Edgar Varèse. Other modern composers contain all or part of the elements of melody, harmony, and counterpoint, which have merely been transferred from concordant to discordant materials. Varèse attempts to omit these elements as far as it is possible.

He accomplishes his ends by giving most of his score to percussion instru-

[Continued on page 35]

Cause of Native Opera Given New Impetus in Cadman Work

[Continued from page 1]

gether friendly audience which would have liked nothing better than to have acclaimed this opus the long-awaited beginning of a line of successful American works for the lyric stage. "The Garden of Mystery" was mounted as one of the events of the series of concerts given for the benefit of the Association of Music School Settlements and had the prestige and patronage attendant on this cause. The presence of the composer was another feather in the cap of the occasion.

The cast was as follows:

Dr. Rappaccini (bass)...George Walker
Beatrice, his daughter (contralto),
Helene Cadmus
Bianca, her friend (soprano),
Yvonne de Treville
Giovanni, lover of Beatrice (tenor),
Ernest Davis
Enrico, lover of Bianca (baritone),
Hubert Linscott

No chorus was employed, but dancers from the Noyes School of Rhythm impersonated pantomimic characters styled Poison Elementals. Howard Barlow conducted, the instrumental ensemble being that of the American National Orchestra. Charles Trier had charge of the stage, and the production was favored with scenery loaned by the Metropolitan Opera Company.

So much for the record. Any effort, as sincere and painstaking as this one, to bring to reality the dream of a multitude of musicians, deserves more than a perfunctory dismissal on the basis of the apparent results of its introductory hearing. That "The Garden of Mystery" fell an appreciable distance short of being the viable opera so long in coming, must be stated without quibble or hesitancy. But this statement should be coupled with one equally direct, that in spite of a performance that probably would have consigned to the limbo of the impossible a new and unfamiliar opera by a living Italian, French or German composer, there were qualities in this score to give pause to the attentive listener able to cleave his way to the music itself through the confusion of its presentation.

This confusion, it must also be said, was not entirely the fault of those who had a part in its production. Carnegie Hall is not an opera house. It has no orchestra pit. The instruments on the level of the main floor obscured each other and the voices of singers. Moreover the latter would spurt out one instant, only to be muffled the next, according to where the vocalists stood upon the stage. This doubtless was accentuated through the inexperience of the cast, which, with one exception, was made up of singers apparently making their first venture on the operatic stage.

The orchestra, too, though manfully—even heroically—led by Mr. Barlow, disclosed plainly a lack of rehearsals as well as unsatisfactory placing with respect to audience and stage. One was inclined also to credit reports that there were faulty parts for some of the instruments, though to go into details of the scoring would require a better knowledge of it than possibly could have been gained at this performance. Under the circumstances, credit must be given both Mr. Barlow and Mr. Trier for keeping



Photo by Miskin

Librettist and Composer of "The Garden of Mystery," Nelle Richmond Eberhart and Charles Wakefield Cadman

the opera moving as well as they did, and it must be emphasized that Mr. Cadman has written music which (while not achieving its goal) is distinctly better than it sounded.

The librettist went to Nathaniel Hawthorne for her subject matter, as was done a generation and more ago for the book of "The Scarlet Letter", the music-drama by Walter Damrosch which was mounted at the old Academy of Music in 1897 and which now is regarded in the light of forefather of subsequent American operas. "The Garden of Mystery" is an adaptation of the story, "Rappaccini's Daughter," the opera version being in one-act, with three scenes connected by intermezzi, the same setting being used for all.

This setting shows the mysterious and wonderful garden of Dr. Rappaccini, who has grown his marvelous plants through the use of poisons. His daughter, Beatrice, has also been nourished to beauty on these poisons and her breath is fatal. Giovanni, observing her from a neighboring palace, falls in love with her, enters the garden, and they exchange vows. Always, however, she must keep him away from her, because of the deadly nature of her caresses. He obtains an antidote and she, crushed by some bitter words her lover has used on discovering that he too has become a poison carrier, drinks the elixir, knowing that anything which destroys the poisons in her nature will destroy her life, too.

Her death, of course, ends the opera. It does so in a scene very badly contrived, at least as it was represented on this occasion, with the four other members of the cast looking on, and doing nothing but look on, for a considerable space of time. Some day some operatic scientist (and Dr. Rappaccini is supposed to be something of a marvel in his profession) is going to upset all precedents by employing an emetic. Indeed, one of the few things worth remembering about "Giovanni Galluresse" at the Metropolitan is the unheard-of effort of the heroine to apply first aid principles when her bandit-lover is shot in the last act—something no soprano ever did before for any expiring tenor, at least in this reviewer's experience.

Whatever the operatic possibilities inherent in this story, they have not been developed with theatrical effectiveness in the Eberhart-Cadman work. Its action is negligible; narrative replaces lyric situations. In fact, if given as a song cycle after the fashion of the same composer's "Sayonara", it probably would not suggest dramatic action at all. The Japanese cycle mentioned has something of theatrical flavor in its fluent melodies. The melodies of "The Garden of Mystery" are of about the same type, though more obviously designed to carry on a visual story and to speak for several different characters. They are representative of Mr. Cadman's undoubted gift for writing fluent and agreeable tunes—tunes that have a certain individual hallmark and are not wanting in dignity. They spring from a definite talent, and it is not too much to say that there are technicians of no mean repute in Europe who are loading up

reams of music paper with the crashes of post-Straussianism or with maudering of neo-Schönbergianism, who would be far better composers than they are if they had Cadman's melodic gift.

But a concatenation of songs and duets such as those in "The Garden of Mystery" does not constitute an opera. One can only regret that the good work which is mixed with the bad in this score apparently has gone for nought through

inexpert handling with respect to dramatic requirements.

The work was sung in English, but very little of the text was distinguishable across the footlights. A study of the printed score, however, convinces that the composer has accented words with more skill than has been the rule in American operas. But he has not found the musical equivalent for the lines of the text which call for subtle or forceful dramatic emphasis.

No good could come of a detailed criticism of the manner in which the several members of the cast struggled with their parts. It is enough to state that their various vocal talents have been heard to better advantage in the concert room and elsewhere, and it must be conceded that they strove courageously with various obstacles in addition to their own lack of stage experience. Inevitably, results were amateurish. An exception must be made with respect to Mme. de Treville, whose stage demeanor reflected her professional training. The best singing of the evening, however, was probably that of Mr. Davis.

Unfortunately for the opera, it was preceded by a miscellaneous program which delayed its start and caused not a few early departures. The orchestra played MacDowell's "Woodland Suite" and supported Max Pollikoff in an excellent performance of George M. Chadwick's violin piece, "The Three Gypsies." Accompanied by Mr. Cadman, Princess Tsianina, an Indian singer, sang three of his songs, including an air from "Shanewis". There was hearty applause for everyone, and especially for Mr. Cadman.

OSCAR THOMPSON.

"ST. JOHN PASSION" IS LENTEN EVENT

Friends of Music Raise Question by Use of German Text

Last season's performance by the Friends of Music of J. S. Bach's "Passion According to St. John" was so successful that a repetition this year became inevitable. With Elizabeth Rethberg, Mme. Charles Cahier, George Meader, Gustav Schützendorf and William Gustafson as soloists, and with the orchestral forces assisted by Paul Eisler at the organ, the choral and instrumental resources of the Society were again led by Artur Bodanzky in a carefully prepared representation of this masterpiece on Sunday afternoon, March 22, to the evident pleasure of a considerable audience in Town Hall. This, presumably, will be an annual Lenten event with the Friends, and the "St. John Passion" thus should become as thoroughly familiar as the "St. Matthew," which has been much better known in other years. There is a kindred beauty in the works, a like reverence and majesty, and many details of similarity in the treatment of the Biblical words. Doubtless, however, "The Passion of St. Matthew" has more of dramatic quality and larger and more moving moments.

Just why the Friends elected to give this work in German in a question that has persisted since last season. Of course, Bach set a German text. But the English words of the Biblical passages utilized are so readily adaptable, as has been proved over and over in public performance, that the most critical ear can find no crudity or inartistic quality in their use. The recitative passages of the Evangelist tend to monotony, admirable as they are, and a complete understanding of the text is one of the best safeguards against the tedium they invite. It is rather too much, even in New York, to assume that a reasonably select audience knows German as completely as it does English. Singing "Tristan" or "Parsifal" in the original is quite a different thing than adhering to the German Bible in this "Passion" music.

No doubt the German version was particularly congenial to Mr. Bodanzky and a majority of the soloists, but one wondered just how many of the choristers were really at home in it, and whether a knowledge of German is one

of the pre-requisites for membership in this chorus.

The work was painstakingly and reverently sung. Mr. Bodanzky, by virtue of drastic cuts, brought it within a duration of two hours, though not without sacrificing a number of fine airs. Chorus and orchestra gave evidence of careful rehearsal, and the soloists were not new to their tasks. Mr. Meader's delivery of the narrative of the Evangelist was admirably sympathetic and vocally skillful, in spite of difficulties interposed by a cold. Mme. Rethberg and Mme. Cahier sang eloquently the airs allotted them, the beautiful voice and fine style of the former lifting into prominence the melody, "I Follow Thee Also, My Saviour," and the interpretative gifts of the latter heightening the emotional effect of "It Is Finished." Mr. Schützendorf's voice was not an ideal one for the delivery of the words of Jesus, but he made some phrases exceedingly effective, by virtue of tenderly voiced soft tones. Mr. Gustafson completed the solo parts, by singing satisfactorily the utterances ascribed to Pilate.

O. T.

Cecil Arden, mezzo-soprano of the Metropolitan, has been engaged by Arthur M. Oberfelder for a series of recitals on the Pacific Coast next season.

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Dear MUSICAL AMERICA:

"I don't care what they print as long as they print something about me," said the first American musical manager, P. T. Barnum.

I have always taken exception to this attitude, and I think musical people now realize pretty generally the sharp difference between a famous person and a notorious person.

Unfortunately, our newspapers continue to play up and magnify the notorious or negative side of life among our musicians. I suppose this is a natural failing under existing conditions of journalism.

Henry Perkins, meek, subdued, for thirty-five years chief bookkeeper with the same bank, father of six, is of no interest whatever to the city editor of the pink papers.

The same Mr. Perkins inhales the spring air one morning, murmurs sundry things into the cavernous ear of Miss Sallow, aged thirty-six, a devoted stenographer despite a hairlip and a froggy aura. Next evening the papers' headlines tell the sequel:

"Banker-Caveman Jailed by Young Beauty."

"Love-Crazed Romeo Trapped by Girl."

"Aged Clerk Weeps in Court."

"Spunky Steno Nabs Office Sheik."

"Repulses Her Wealthy Employer."

"Why I Tried to Become a Great Lover after Thirty-five Years of Book-keeping."

Henry Perkins had been an excellent worker, but obviously his daily accomplishments had not been worthy of the attention of the headline men.

Who would care to read "Henry Perkins Adds Figures Accurately" or "Perkins Balances Monthly Books"?

By virtue of this same trick of fate and this same skill of the pink journals, the name of Leon Rothier, basso at the Metropolitan, is consuming valuable space in all the New York newspapers, more especially those saffron dailies which command the fond allegiance of the poor little workers who toil away their innocent lives in our crowded lofts and offices.

These newspapers were doubtless oblivious of the existence of the veteran French basso until a certain estimable gentleman named him as co-respondent.

For years the basso passed unnoticed; his art as a singer counted for nothing in the minds of the city editors until legal proceedings catapulted his name into big black headlines.

Not because he is a capable singer, not because he makes a success of some

rôle, but simply because he is the central figure, innocent or guilty, in a scandal, the dailies resurrect his name and place him on a par with Dempsey, Nurmi, Baby Peggy and Jackie Coogan.

One of these days we may hear conversations like this in the dressing rooms of our leading opera houses:

FIRST TENOR: Well, I had quite a triumph last week in Chicago.

SECOND TENOR: Why, I didn't know you sang at all in Chicago last week.

FIRST TENOR: Oh, no. But I got mixed up in a beautiful divorce suit—all the papers ran long stories about me and published my picture—you should have read the blistering editorial about me! Now, if I can only become implicated in some nice scandal in New York, my fortune is made.

* * *

Two new conductors for America.

Neither of them Americans, of course, but I will cheerfully grant they are both excellent musicians.

I don't know if Mr. Dohnanyi is as good a conductor as he is a composer and pianist. I believe he has had considerable experience as a conductor in his native Budapest.

Goossens is a fully competent man and he has some understanding of American conditions, gained at Rochester and elsewhere in this country.

The decision of the directors of the State Symphony of New York to let Goossens and Dohnanyi conduct the orchestra next season ends a rather hectic search for a well-known leader. It has been known that poor Ignatz Waghalter, an estimable conductor who landed here last year, was decidedly unhappy as leader of the State Symphony. He will be allowed to disappear painlessly, and I suppose next season he will continue with the Little Opera Company venture.

If this enterprise proves that it exists to give first-rate performances of worthy scores, and not merely to exploit one composer and conductor, it must win support.

If not, if the present policy continues, thumbs down.

* * *

I have just heard of a musician who is not conducting a master class. He is a youthful flutist who has another semester ahead of him in the Jinktown School of Music before he can claim his diploma. Immediately after his graduation he will, of course, start a master class for flutists.

* * *

Is this possible?

A couple of weeks ago a gentleman whom I know and respect as an instrumentalist came to me with heaving chest.

"I have just been offered a conductorship," he panted. I congratulated him, but he interrupted me.

"I can become the conductor of the —," naming a certain organization, "but I must finance the season. Now, where can I raise \$60,000?"

Before I could reply, my 'phone rang. (A highly developed telephone system is an important feature of the infernal regions.)

The voice was that of a prominent musician:

"I am offered the conductorship of a certain symphony if I can find a backer with \$50,000. Now, how can I find this backer?"

It was an act of kindness on my part, I maintain, to suggest to both these gentlemen that they tell their interesting stories to the head of a certain musical foundation.

* * *

Bryn Mawr is the newest convert among colleges to the art of music.

Hereafter music will be considered a respectable subject in the curriculum.

Harvard discovered that music was a proper academic subject in 1875; since then every college president worth his salt has had something to say about the necessity of music study. The grand old man of Harvard, Dr. Eliot, who celebrated his ninety-first birthday last week, has this to say:

"By many teachers and educational administrators music and drawing are still regarded as fads—trivial accomplishments not worthy to rank as substantial educational material; whereas they are important features in the outfit of every human being who means to be cultivated, efficient and rationally happy."

My one regret is that Dr. Eliot did not include a book on music in his famous five-foot library.

What a glorious time the head of Bryn Mawr's music department will have, surrounded by earnest young women, each

intent on mastering counterpoint and fugue!

I can easily predict that a "Bryn Mawr Quartet" will be issued within a few years by those devoted friends of gifted college professors, the Society For the Publication of American Music.

* * *

Harvey B. Gaul, the Pittsburgh composer-critic, is a wicked, malicious, downright cruel reviewer.

Despite the fact that he is also a church organist and therefore has the benefit of regular prayer, Harvey remains hopeless—oh, so hopeless! The only character I can compare him to is a fictional person known as "Dracula," who is a thoroughly unkind gentleman of nocturnal proclivities.

But judge for yourself. Here is what Mr. Gaul writes in his critical column in the Pittsburgh Post:

"Ned Wayburn's 'Carmen' was the work presented last night at Carnegie Music Hall. We have had Bizet's 'Carmen' and Charley Chaplin's 'Carmen,' but it remained for Geraldine Farrar to give the *coup de grace* to Prosper Merimee's work.

"It was much the kind of show we used to put on when we were kids.

"Let's give a show," says we.

"Come on, let's," says you.

"What shall it be?" says you.

"Uncle Tom's Cabin," says we.

"Swell," says you. "Tillie, you be the cakes of ice; Amy, you be the bloodhounds and go woof-woof; Marion-Alice, you be *Uncle Tom*, and Betty-Jane, you're *Simon Legree*. We'll use the living room for the stage, and Jack, you pull the curtains when we tell you.

"We've got some old costumes up in the trunk that we had in 'Alice in Wonderland,' they'll do; and Betty Donovan, when we yell, you come in and dance while we're changing our costumes. What! You don't know any 'Uncle Tom' dances? Now, don't be a dumb-Dora, do your Egyptian dance, it'll do just as well."

"That's the kind of a 'Carmen' it was. Never again will we speak disrespectfully of the Dorcas Society's 'Queen Esther'; never will we say disparaging things about the Creator!"—but why let him continue?

I must, in fairness, however, add the final paragraph of his review:

"In closing, may we strike the tocsin for the Operatic Tenors' Union, Local and International?

"May we suggest a new set of rules and regulations to be hung conspicuously near the laundry-box? Plain pawings, \$3 a day; fancy pawings, \$7; hair-rubbing, regular shampoo rates; facial massage and rubbing the beard the wrong way with Farrar finesse, \$15; for ordinary clutchings and pettings, the same old rate to hold.

"Tenors have had to suffer a lot this season, and while they are aren't precisely delicate, nevertheless the strongest constitution will wear out with such man-handling.

"Great is art, but more enduring is the box-office!"

I ask you, what can we do with Critic Gaul?

* * *

A mystery of long standing was cleared up last week when Josef Hofmann revealed that the late Alfred Corning Clarke, a New Yorker, had been his childhood benefactor.

This disclosure disposes of many fantastic stories dealing with the source of the pianist's first financial support.

Back in 1888, when Josef, the *Wunderkind*, was astonishing the musical world, the Children's Society of New York protested against the public appearances of the lad. Hofmann now believes it was Mr. Clarke who inspired this friendly deed. At any rate, the head of the Society for the Prevention of Cruelty to Children, Commander Gerry, announced at the time that a gentleman whose name he could not disclose had offered \$50,000, to be devoted to the musical education of the demure little boy who could hold audiences amazed with his improvisations and performances of large works.

* * *

The story then went the rounds that Commander Gerry himself was the lad's benefactor. More recently it was rumored that the late William C. Whitney, whose Long Island home was so frequently visited by Mr. and Mrs. Hofmann, was the real donor of the fund.

The curious part of it all is that Hofmann saw Mr. Clarke only twice, in 1894, when he received a diamond ring from his friend after a recital at Folkestone, England, and later in Berlin, when

Mr. Clarke visited the Hofmann family.

If Hofmann had not received this assistance his career might have been retarded. I do not believe a genius can be totally submerged; a fiercely burning flame of talent must make its heat felt sooner or later. In the case of Hofmann, he was discovered in time and his art was allowed to blossom in all its rich fullness.

Talent of this order which is so spectacular in its early and outward expression will always force recognition—but how about latent talent of a more subtle degree?

Who can compute the extent of the unexplored, unworked treasure-troves of musical ability?

Who will help and encourage the other Hofmanns, and Kreislers, and more important, our young creative musicians?

Unless they find princely supporters like Hofmann's Clarke, the world is liable to lose the benefit of their art.

* * *

I know one gifted composer who lives in a little shack, with a rickety piano, a few articles of furniture and his books. Six months of the year this young fellow labors at composition; the rest of the time he devotes to recitals and teaching.

Another composer, also American, works on a tiny farm in a bleak part of our continent.

Another man of exceptional gifts is copying music (do you know what this work means?) and giving a few language lessons. And I could tell you of many other worthy musicians in similar circumstances—not mere talented tyros, mind you, but composers who have won some recognition.

In the old days mad kings and sane noblemen were proud to help the artist.

Today the kings and the noblemen are thankful if they are alive; the musician has been obliged to look elsewhere for stray crumbs.

If it were not for the genuine altruism of patrons like the late Mr. Clarke, our rising generation of musicians in America would be in a deplorable way. Our country, alone of all civilized nations, maintains no national conservatory; the embryo artist in our midst is regarded with the same sympathy as a stray cat—he may find a friend or he may not. I am even prepared to argue that talent had more of a chance back in the days when Hofmann was a *Wunderkind*.

For one thing, there were no enormously rich "musical foundations." It was clearly understood that if an individual patron did not finance the career of the artist, there was no other hope. The patrons felt this responsibility and came forward nobly.

Today there is a general belief among potential patrons that "musical foundations" exist for the sole purpose of assisting worthy musicians.

* * *

Of course this is a myth, a cruel myth.

The young singer or instrumentalist may happen to draw a scholarship or two if he happens to strike the fancy of the "musical foundation" heads, but that's all.

Our talent is really worse off than before (despite the vast growth of music in America) for the people who could spare the means too often take it for granted that the millions bequeathed by philanthropists are really being spent wisely. Again, the fact that a musician—say, a composer—has not received help from a "musical foundation" makes it appear to the unthinking mind that he is not worthy.

I wonder if Josef Hofmann would have been eligible to the benefits of these "musical foundations"?

I wonder!

* * *

COLUMBIA (noun, a university): A famous burying-ground for American composers (vide MacDowell, Mason, et al).

* * *

Variety, my favorite dramatic paper, has secured advance information about a new play which is to be produced soon in California. The play takes place within a man's digestive tract. All the action occurs within a split second and the plot concerns "the struggle between mind and body." I don't know the names of the hero or heroine; in fact, I doubt if it will be that kind of a play.

I place no stock in the report that composers associated with certain New York guilds are battling for the operatic rights.

Perhaps the title of the play will be "The Organ Recital"?

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

A school teacher of keen intelligence complains, in a New York *Sunday World* interview, that women teachers in our schools everywhere are so restricted by their boards that they are unable to remain normal human beings.

"No school board has ever frowned on dowdiness," says this rebel.

Then she tells how the boards dictate what the teacher must say, think and wear.

Result—a crop of inhibited cramped children. The saddest part of this system is that the average teacher accepts such peonage without challenge.

Has this any allusion to dowdiness among a large number of music teachers who have the misfortune to be under the thumb of these school boards?

It has!

I will talk the subject over with you at another moment.

The dissolution of a chamber ensemble is always a mournful event to the lover of absolute music.

I learn with regret that Sandor Harmati, the brilliant young violinist, will leave the Lenox String Quartet and thus bring to an end the useful artistic career of this choice foursome.

I understand Mr. Harmati is deeply engrossed in symphonic scores these days; you know, he has also demonstrated his ability with the baton, so I would not be surprised if he found himself at the helm of an orchestra in some American city. He is an American citizen, the reckless fellow having taken out his papers some time ago.

But this fact should not be permitted to militate against him, curious as this may sound to those boards of directors which insist on sending direct to Warsaw and Pinsk for their highly decorative conductors.

I would recommend to our legislators a glance at these winged words by the Rev. Arthur E. Whittle of Paterson, N. J.

"Due to the liberal tendencies of modern theological thought," he said, "religion is being recognized as ramifying through every department of human life.

"Religion and science have long ago ceased to be at war with each other. Religion became united with art. Painting, sculpture, literature, the drama and music are media for soul expression and soul development.

"Music has been called the handmaid of religion, but insofar as it is expressive of beauty and incites to goodness, it is not merely a servant of religion, but religion itself; for Beauty and Goodness are only names for God.

"The great composers, Mendelssohn, Mozart, Handel and the modern Stainer, are to my mind as much messengers of God as Hosea, David and Isaiah.

"Their works have done as much to restore harmony in a riven and divided race as have the inspired words of the prophets of old time."

Riccardo Stracciari, the baritone, has turned up after several years' disappearance. From time to time I heard rumors he had been engaged for operatic appearances, but he has steadfastly clung to Italy until recently.

It is now certain that Stracciari will sing with the San Francisco Opera Company next fall. I believe he will also make a concert tour.

When Riccardo arrives the world will know it, for he is an adept in such matters.

Opera-goers and concert-patrons will heartily applaud the corrective measures suggested by Thomas L. Masson, the writer. This is how Mr. Masson outlines his scheme, for the benefit of the theater managers' favorite New York *World*:

"Why not have all the people who are late to the theaters, especially operas, shot every week? They are mostly idle, selfish people who have money. The police could easily round them up after each performance.

"Let the money thus procured from them be put into a fund to supply needy gunmen, who now have to bump off a lot of nice, useful people.

"Thus our useless population would be reduced, the gunmen would be properly provided for, the police would have indoor jobs, crime would be diminished

and we would all be able to see and hear the first acts of even our rottenest plays."

Of course, there is also a bloodless method. The opera management might place traffic officers on each aisle.

I will let Miss Helen Ten Broeck tell her story exactly as she wrote it in the *Morning Telegraph*, then you may judge for yourself the state of mind of some excellent ladies of this town:

"Ah, that luncheon for the Metropolitan tenor! I will not tell his name. Wild horses and hot pincers wouldn't induce me to score unforgivable rudeness against a man who sings 'Celeste Aida' and 'Di Quella Pira' so divinely, but a tenor blessed with a voice stolen from the angels may be a pig. I mean a social pig; a total loss when it comes to practising the polite arts involved in gentlemanly behavior.

"A few days ago a number of converted Gerry Flappers whose incense has been burning before a tenor shrine since that idol got those Washington notices, clubbed together to give a 'primrose and orchid' luncheon for their hero.

"An exclusive Park Avenue restaurant was selected as the scene of this act of public worship, and the flowers which gave the event its name cost the lovely girls more than a hundred dollars.

"And such a menu! French caviar and plovers' eggs by way of hors d'oeuvres, and (because it was Friday) that latest gastronomic achievement, boneless shad à la Hotel St. Regis, and everything else that Brillat Savarin could think of. Each girl had a new frock for the occasion and everybody was chattering in the language of grand opera, Dante and that fascinating son of D'Annunzio we are all raving over.

"And everybody continued to chatter; there seemed really nothing else to do, for time crept along like that wounded serpent you read about; but no tenor appeared.

"All the hostesses grew red in their collective face, and the telephone, I am quite certain, glowed with an equally lurid crimson as vain messages were sent clamoring for the absent guest of honor.

"At last, after efforts to locate the tenor had proved idle and unavailing, twenty lovesick maidens sat down to a ruinously expensive luncheon that tasted like ashes and dead sea fruit.

"It was noticed by this column that the face of the principal hostess registered deep disgust when she came from her last visit to the telephone and announced in hollow tones that the party would proceed without its star. And later in the day I meanly wormed from her the secret of her darkling look.

"At the sixth call the tenor's wife herself had come to the telephone.

"My husband, he notta come on your party," she said. 'He is vera busy. He soak-a hees feet!' And the dustman thus sweeps up the ruins of another idol."

As I know the helpmeet of this tenor to be a devoted wife, fearful of every draft and every other possible danger, I can almost absolve the singer. In fact, I believe he was anxious to leave the house that afternoon and betake himself to that bevy of beautiful girls who had offered plovers' eggs and boneless shad so lavishly at his shrine.

"Hellamaria! You staya home weeth me and letta those *ragazzi belli* eat themselves seek with da eggia." Such was the sentiment, perhaps, of this knowing, sensible wife of the Metropolitan tenor.

King Solomon built his temple without sound of hammer or metal, but if a motion picture theater impresario gave his audiences the same kind of silent treatment today the film industry would suffer a quick death.

Films without music?

I can conceive of ham without eggs, a "Cavalleria" without a "Pagliacci," a Weber without Fields, a Bryan without grapejuice, a Romeo without Juliet, a Coolidge without Vermont, a Metropolitan without "Billy" Guard, a California without climate—but I cannot imagine a motion picture house without a musical program.

Dr. Hugo Riesenfeld, the Solomon of films, actually put the matter to a test last week; that is, he permitted an audience to abandon its rôle of hearers and become spectators only. He eliminated music entirely at one performance at one of his theaters and watched.

Dr. Riesenfeld found his "audience" fidgety and irritable. The drone of the projecting machine got on the nerves of the crowd; every slight noise bothered them.

Plainly, if all motion pictures were displayed under the same conditions our movie audiences would dwindle.

Dr. Riesenfeld has concluded that the concentration of one sense for the length of the average performance is too much.

"I myself," says Dr. Riesenfeld, "have experienced this fatigue when visiting picture galleries. Logically, it should be no more of a strain to look at paintings than at motion pictures, yet after an hour or so one is completely worn out.

"Men can sit for hours talking and arguing, providing they are smoking. Woman can gossip better if they are sewing or knitting. One can sit enjoyably through a full length opera and yet be tired out listening to that same music played by an orchestra. Watching the action on the stage relieves the auditory strain."

Dr. Riesenfeld means good music, of course; the programs at his theaters, the Rialto, Criterion and Rivoli, prove this point. I told you a few weeks ago of the golden music in some of the motion picture theaters. That excellent ensemble of seventy men at the Capitol, for example, would be a credit to almost any city. Excepting one or two, the conductorship of these large orchestras is in the hands of very capable musicians. Certain of the leaders have fallen into a rut and play over and over again the same works, but this is a trivial fault, easy of remedy. The organists are good, their instruments are good—except the *vox humana* and chimes are a bit frayed from over-use; the soloists are of a high order; the ballet likewise comes up to a high artistic standard, although too conventional in some instances. I am glad Dr. Riesenfeld made his test.

Again it is proved that good music is as necessary to the screen as custard pies, battleships, underclad beauties and overdressed he-stars, says your

Mephisto

ARTIST EXODUS BEGINS

Many Opera and Concert Celebrities Depart on Outgoing Liners

A larger number of noted musicians took ship for Europe last week than in previous periods, en route for foreign engagements or rest with the approach of spring. The biggest contingent of operatic celebrities in several months was booked on the outgoing liner France on March 21. Aboard was a large group of Chicago Civic Opera stars, who last week concluded their tour with the company. These were Claudia Muzio, soprano; Rosa Raisa, soprano, and her husband, Giacomo Rimini, baritone; Edouard Cotreuil, bass, and Mrs. Cotreuil; Flora Perini, mezzo-soprano; Antonio Cortis, tenor, and Mrs. Cortis; Elvira Hidalgo, coloratura; Charles Lauwers, conductor, and his wife, Alice d'Hermanoy, soprano, and Desiré Dèfrère, baritone.

Leaving on the Leviathan on the same day were Giorgio Polacco, conductor, and his wife, Edith Mason, soprano; Olga Forrai, soprano, and Joseph Schwarz, baritone—all of the Chicago Civic Opera; Friedrich Schorr, bass of the Metropolitan, and Lionel Tertis, viola player, and Mrs. Tertis.

Fernand Francell, French tenor of the Opéra-Comique, Paris, who made a first American tour, sailed on the De Grasse on March 16.

Incoming passengers included Edgar Stillman Kelley, composer, and Mrs. Stillman Kelley, who is head of the Ohio Federation of Music Clubs. They arrived on the Berengaria on March 20, after attending a performance of Mr. Stillman Kelley's "Pilgrim's Progress" in London.

Eleanor Painter, soprano, and wife of Louis Graveure, baritone, returned on the same vessel, after fulfilling operatic engagements abroad.

Motion Picture of "Siegfried" to Open in Rochester

ROCHESTER, N. Y., March 21.—The American premiere of "Siegfried" as a motion picture, based upon the theme of Wagner's music drama, will be held here on April 13, under the auspices of the University. It will be given in Kilbourn Hall, which has hitherto been devoted exclusively to music.

SUPERVISORS HOLD NEW HAVEN MEETING

Educators Urge More School Music at Eighth Annual Convention

By Arthur Troostwyk

NEW HAVEN, CONN., March 21.—The eighth annual convention of Eastern Supervisors of school music, with 1000 members present, was held in this city from March 17 to 20. A feature of the convention was an address by Charles L. Ames, principal of the Brown School of Hartford, during the past thirty-four years, on "Music in Public Schools."

In his address Mr. Ames emphasized the value of music in the public schools and in the community, and stressed the fact that every subject in school—mathematics, history, science, as well as music—must be taught in accordance with the general principles of learning. He drew a sharp line between real education and mere instruction. The speaker noted the advance in the teaching of music in schools, stating that there are better text-books for teaching music; better trained teachers are available, and there has been developed a greater appreciation of the value of music. He said the slogan must be: "Music in every curriculum."

Dr. Winship of the *Journal of Education*, Boston, spoke along similar lines. "Music is a thrill and not a frill in education," he said tersely.

Convention headquarters were at the Hotel Taft, and delegates were welcomed there by the local committee headed by William E. Brown and Walter B. Spencer.

The formal activities of the conference began on Wednesday morning with a visit to three of the city's schools.

In the afternoon there was a formal gathering in Sprague Memorial Hall, which began with community singing, led by Arthur E. Witts, followed by an address of welcome by Mayor Fitzgerald, and President James R. Angell of Yale, who placed at the delegates' disposal the musical facilities of the city.

Addresses were delivered by Dr. Hollis Dann of New York University and Charles M. Ames of the State Board of Education. A song recital by Albert E. Brown, of the Ithaca Conservatory of Music, closed the afternoon session.

At the evening session in Sprague Hall the visitors were the guests of the Horatio Parker Choir, a special program being arranged in their honor.

Thursday's program included demonstrative work in the schools during the morning.

The afternoon session began with community singing in Sprague Hall, followed by the annual business meeting, election of officers and hearing of reports.

Peter W. Dykema of Columbia University delivered an address on "Tests and Measurements in Education."

The Yale University Glee Club, recent winner of the Intercollegiate Glee Club contest, was heard in several numbers.

In the evening the New Haven High School's Chorus of 600 voices performed Haydn's Oratorio, "The Seasons," in Woolsey Hall. The soloists were Helen Marek, soprano; Charles Kullman, tenor; and George C. Devaul, baritone. William E. Brown, supervisor in the local public schools, was the conductor.

Community singing was conducted in Sprague Memorial Hall by William E. Brown of this city. Dr. Max Schoen, director of the department of psychology at Carnegie Institute, Pittsburgh, gave an address on "Individual Ideas and Fundamental Truth in Singing," and Dr. George H. Gartlan, director of music in the public schools of New York City, spoke on "Pianoforte Accompaniments."

Later in the afternoon the Waterbury High School Orchestra, under F. C. Evans, gave a program of several numbers.

In the election of officers, George J. Abbott, of Schenectady, N. Y., was elected president; Elbridge Pitcher of Auburn, Me., vice-president; H. A. Spencer of Niagara Falls, N. Y., second vice-president; Bertha D. Hughes of Utica, N. Y., secretary; Clarence Wells of Orange, N. J., treasurer; Claude Rosenberry of Reading, Pa., director for five years, and Ruth Storms of Wilmington, Del., director to fill the unexpired term of Elbridge Pitcher. William E. Brown of this city was chairman of the nominating committee.

ST. LOUIS WOMEN TO ASSIST SYMPHONY

Form Committee to Support Local Orchestra—Ganz Says Radio Is Bane

By Herbert W. Cost

ST. LOUIS, MO., March 21.—An organized movement on the part of local women to arouse greater interest in the St. Louis Symphony, of which Rudolph Ganz is conductor, was started here on March 13 by the Women's Committee of One Hundred. There will be no attempt at a financial campaign at this time, but all effort will be directed to building up a larger attendance and greater enthusiasm for the orchestra.

At a preliminary meeting held at the home of Mrs. Edward A. Faust, about 125 women who are interested in civic and social activities were in attendance. Various innovations which it is proposed to try next season to popularize the concerts and thus attract more residents of St. Louis and the surrounding country to the orchestra, were discussed.

Mr. Ganz made the principal address, and advanced three reasons for the decreased attendance at the Saturday

night concerts, although attendance at the Friday afternoon concerts has increased this year.

"When people get something for nothing all the time, as they do over the radio, they lose appreciation," Mr. Ganz explained. "Through its broadcasting our orchestra has become known all over the United States. We have a 'trade territory' now of the entire forty-eight States, but there is no doubt that broadcasting has hurt the Saturday evening attendance.

"Saturday night seems to have become again the social evening. People remain in their homes to enjoy the radio. Then there are the 'movie' orchestras, which are good, but they obscure the issue by calling themselves symphonic orchestras, and some people do not understand the difference. It doesn't seem quite fair."

Mr. Ganz remarked that the Victor Company will probably discontinue its broadcasting because it has hurt the sale of their records. He closed his talk with a plea for spiritual, rather than financial support.

Mrs. Thomas G. Ratcliffe was chosen president of the committee, and the following were named vice presidents: Mrs. Oscar Johnson, Mrs. John Fowler, Mrs. Newton R. Wilson, Mrs. D. K. Catlin, Mrs. Alvin D. Goldman, Mrs. Harry F. Knight, Mrs. Guido Pantaleoni, Mrs. Edward Faust, Mrs. George Gelhorn, Mary Lionberger, Florence Wade, and Emily Sproule.

Mme. Homer and Husband Have Narrow Escape in Fire at Palm Beach, Fla.



Mme. Louise Homer, Contralto, and Her Husband, Sidney Homer, Composer, Photographed in a Wheel-Chair After Their Fortunate Escape from the Palm Beach Fire

Mme. Louise Homer, contralto, and her husband, Sidney Homer, composer, with two of their children, had a narrow escape from the fire which destroyed the Breakers Hotel at Palm Beach, Fla., last week. They were dressing for a tea which was to be given that afternoon at the home of Dr. and Mrs. W. Seward Webb, when the alarm bell rang. Mme. Homer, opening the door, discovered the flames. All then fled to safety.

The contralto and her husband suffered no injury except the loss of some of their things. They saved a quantity of their clothes, and in this respect were more fortunate than many other guests in the fire-gutted hotel.

Following her appearances with the Chicago Civic Opera this season as *Dalila*, *Azucena* and *Fides*, Mme. Homer went with her husband and their children to pass a vacation in the balmy Southern climate. Mr. Homer has devoted a part of his leisure to composition.

Maine Federation Announces Contest

LEWISTON, ME., March 21.—The sixth biennial national contest for young professional musicians of the Maine Federation of Music Clubs will be held on March 25, according to Elizabeth M. Litchfield of Lewiston, State chairman. Last year the State prize was won by a Bangor girl, Faith Donovan, cellist. The number of contestants Maine will have this season has not yet been made public.

ALICE FROST LORD.

Grand Rapids Leader to Tour England with His Orchestra

GRAND RAPIDS, MICH., March 21.—Frank B. Winegar, Jr., orchestra leader,

who is visiting his parents in this city, has received the offer of an engagement in England for twelve weeks. Mr. Winegar has this season toured the New England States with his orchestra, which is regularly heard at the Arcadia ball room. Mr. Winegar a year ago was leader of an orchestra which toured Europe and won first prize in a collegiate contest. He is a former student of Central High School in this city and is well known in Grand Rapids musical circles.

VIOLA CRAW PARCELLE.

SING NEW ORATORIO

San Diego Hears "Hound of Heaven" by Dr. H. J. Stewart

SAN DIEGO, CAL., March 21.—"The Hound of Heaven," a setting in oratorio form of Francis Thompson's poem by Dr. H. J. Stewart of San Diego, was given in the Spreckles Theater recently. It was the first opportunity a local audience has had to hear this work, and a capacity audience crowded the theater.

The oratorio was given by the San Diego Oratorio Society and the Cadman Club, under the baton of Nino Marcelli. A local orchestra of fifty played the score. The solo parts were sung by Flora Herzinger, soprano; Inez Anderson, contralto; Harrison Palmer, bass, and Charles Bulotti, tenor. All the soloists were local singers with the exception of Mr. Bulotti, who sang the rôle in San Francisco when the oratorio was given for the first time a month ago.

Dr. Stewart was presented with the David Bispham medal in the course of the performance.

W. F. REYER.

"Mein Alt Kentucky Heim" Makes Advent in Germany

WHAT is said to be the first collection of English and American folk-songs published in German has been received in New York recently. Heinrich Möller, the translator and arranger, spent some time in America several years ago and conceived the idea of acquainting his fellow-citizens with some of the most popular folk-songs of English-speaking lands as a means of bringing about a better understanding between the peoples. Four of the best known American songs are included in the volume of thirty numbers, "My Old Kentucky Home," which becomes "Mein alt Kentucky Heim"; "Old Black Joe," which the Germans will sing as "Der alte Joe"; "Old Folks at Home," which bears the cognomen of "Negers Heimweh," and "Dixie," whose title remains unchanged. Herr Möller has made little change in the harmonization of the familiar airs and has done notable service in maintaining the folk-flavor in their new guise.

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First "Freischütz" and End of "Ring" Cycle in Opera Week

IN the 104 years since "Der Freischütz" was first produced, opera has undergone many changes, but it never has been able to turn its back on melody. Certain apparent exceptions only prove the rule. And it is because "Der Freischütz" is brimming over with the lovely melodies that Weber knew so well how to write that it has a place in the Metropolitan's repertoire today. Here is music that carries on the melodic inspiration of Mozart and aspires toward the subsequent achievements of Wagner. There are touches of genius in its purely dramatic effects, for Weber had a very genuine flair for the theater. But these would never have kept "Der Freischütz" alive. Its heart's blood is its sheer tunefulness, whether in solos, concerted numbers, choruses or orchestral passages. It is *Singspiel* at its best, and the quality of the inspiration is attested by the freshness of its melodies a century and more after they were conceived.

In reviving "Freischütz" a year ago, the Metropolitan mounted a work which had been out of the repertoire presumably because it was too small for so large an auditorium. So admirable was the production, however, that although ideal conditions were not attained, there was general rejoicing among those who have kept a warm chamber in their affections for Weber and have always lamented the shelving of "Oberon," for several seasons one of the loveliest works of the Metropolitan's repertoire.

Monday night's representation, the first of "Freischütz" this season, renewed this jubilation. The performance was one of a high level, with two peaks of excellence in the very beautiful singing of Elizabeth Rethberg as *Agathe* and the remarkable characterization of *Caspar* of Michael Bohnen. The former's superb delivery of "Leise, Leise" in the first scene of the second act brought on a demonstration which halted the progress of the opera. It was singing to be remembered as among the treasured experiences of any lover of vocal art. Mr. Bohnen's portrait of the reckless and unkempt bulletforger who has made his compact with the forces of evil, again impressed as one of the most notable on any stage today, surpassingly fine in make-up, action and song.

Because of Curt Taucher's disabilities, the result of his fall through a stage trap door in "Siegfried," George Meader

was summoned to don the garb of *Max*. He had sung the part before and gave it an easy, intelligent and artistic performance, though one which had its evident limitations as to beauty, compass and weight of voice.

Queen Mario coped successfully, though not ideally, with the Pollyanna rôle of *Aennchen*, which can too easily be made soubretish—a temptation Miss Mario did not altogether escape. The Bridesmaids, Louise Hunter, Charlotte Ryan and Laura Robertson, were a tuneful trio. Others familiar in their parts were Gustav Schützendorf, Carl Schlegel, James Wolfe, Leon Rothier and Arnold Gabor.

Artur Bodanzky conducted an admirable performance. The recitatives which he has contrived in place of the original spoken dialogue (he did a similar service for "Oberon") play an important part in fitting the work for the Metropolitan, where spoken lines have never been effective. The last act ballet, danced to the interpolated "Invitation to the Dance" was again an attractive diversification. The mechanics of the eerie Wolf's Glen scene provided an element of excitement and the audience found pleasure in Urban's colorful sets of Germanic village and forest life.

O. T.

Conclusion of the "Ring"

With the strings soaring in that glorious final page of "Götterdämmerung," when the motive of "The Redemption by Love"—first heard from the lips of *Sieglinde* in the last act of "Walküre"—becomes a thing transfigured and sublime, a fitting and exalting apotheosis of the most stupendous musico-dramatic work any composer ever has undertaken, the Metropolitan's "Ring" cycle ended Thursday afternoon. Only "Meistersinger" remains to be given as a merry coda in the special series of Wagner matinees that began with "Tannhauser" and progressed through "Rheingold," "Walküre" and "Siegfried" to this overwhelming music-drama of the downfall of the gods. As the first complete representation of the tetralogy New York has known since before the war, this series towers among the achievements of the year, worthy of all praise and an object of heartfelt thanksgiving.

Thursday's performance had a ruddy glow throughout, with some scenes of white-hot flame. The *Brünnhilde* of Nanny Larsen-Todsen clutched and held the heart-strings, by virtue of its intensity and its eloquence; far more so than

at the performance in which she made her début. Details of an irregular voice emission aside, there was no escaping the thrilling power of her depiction of the tempest of emotions leading to *Brünnhilde's* decision that *Siegfried* must die. This scene of her terrible connivance with *Hagen* and *Gunther* will not soon be forgotten by those who witnessed it. Those two workers toward fulfillment of the curse of the gold were again superbly embodied by Michael Bohnen and Friedrich Schorr. The *Hagen* of the former possessed a fierce and sinister power that carried all before it. The *Gunther* of the latter was sung with nobility and beauty of voice, and acted with a distinction that made this usually dim figure one of bold and commanding character.

Rudolph Laubenthal impersonated the memory-bereft *Siegfried* of the last of these dramas, for the second time in New York, and invested the rôle with the same sturdiness of voice and physique he brought to the *Siegfried* of the forge, the forest and the fire of the third segment, at its extra performance the Saturday preceding. Maria Müller was again an attractive *Gutrune*. Marion Telva sang *Waltraute's* music acceptably, and was also one of a somewhat uncertain Rhine Trio, the others being Laura Robertson and Phradie Wells. Miss Robertson did duty also as one of the Norns, her companions in the darkness of the Prelude being Merle Alcock and Henriette Wakefield. Of the principals, there remain to be mentioned only the vindictive *Alberich* of Gustav Schützendorf and the Zwei Mannen of Max Altglass and Arnold Gabor.

Over all was the vigilant and tireless Artur Bodanzky, who conducted at high tension and with an almost paroxysmal enthusiasm in some of the more ecstatic moments of this flame-girt score. The colossal dirge for the dead *Siegfried* had a heart-shaking throb and crash, although the stage picture here again fell short of the illusion of the music, due partly to the darkness and partly to the too rapid envelopment of the cortège in the scenic mists. The destruction of the gods at the end of the work again was surprisingly like a northern sunrise, but the immolation scene was improved by a property device which represented *Brünnhilde* plunging into the funeral pyre on the back of *Grane*—obviously painted figures manipulated on wires—but at least an attempt to carry out Wagner's intentions.

O. T.

"Petrushka" and "Gallurese"

Stravinsky's delectable "Petrushka" was given for the second time on Wednesday night in a double bill with "Giovanni Gallurese," the cast being identical with that of the première. Again the fantastic and delightful mountings of Soudeikine shared on an almost equal footing with Stravinsky's music and the delightful dancing and pantomime of Rosina Galli, Adolf Bolm and Giuseppe Bonfiglio. Others in the cast included Ottokar Bartik, Armando Agnini, Florence Rudolph, Rita de La Porte, Lilyan Ogden, Jessie Rogge and Florence Glover. Wilfrid Pelletier played the piano part in the orchestra. "Gallurese" proved a somewhat long work to link up with "Petrushka" as it did not begin till well after nine o'clock and lasted till the tip of midnight, the evening being fifteen minutes late getting started. Giacomo Lauri Volpi sang the rôle of *Gallurese*, Maria Müller was *Maria*, and Giuseppe Danise the *Rivegan*. The remaining rôles were assumed by Giovanni Martino, Angelo Bada, Millo Picco, Adamo Didur, Vincenzo Reschiglian, Pompilio Malatesta and Mary Bonetti. Tullio Serafin conducted both works.

J. A. H.

The Second "Samson"

The second performance of Saint-Saëns' "Samson and Delilah" was given on the evening of March 19, with Giovanni Martinelli and Karin Branzell in the title-rôles, the remainder of the parts being assumed by Giuseppe Danise, who was an excellent *High Priest*, and Messrs. Mardones, D'Angelo, Paltrinieri, Bloch and Reschiglian. Mr. Hasselmans conducted and Lilyan Ogden was the solo dancer in the final scene.

The performance had moments of high excellence and others less striking in effect. Mme. Branzell is a regal Delilah in appearance and her entrance in the first act was very striking. Also, she had the artistic good-sense to avoid the yards of train effected by other *Delilahs*. While the rôle is not one of the most effective that Mme. Branzell has sung here, much of it was excellent in every way. Mr. Martinelli was particularly good in the first act. The quality of his voice and that of Mme. Branzell are not such that they mingle effectively in duet passages, which detracted somewhat from the second act. The scene in the

[Continued on page 30]

Impressive Performance of "Pelleas" at the Metropolitan

[Continued from page 4]

guise. The essence of a play that is a play apart, and of this opera that is an opera apart, were retained in the delineation. Her *Mélisande* was likewise a character apart, unlike any other figure on the lyric stage, in whose eyes the wise old *Arkel*, answering *Golaud's* frenzied imputations, could see "only a great innocence." Her death scene was pathetically drawn, though, as has already been mentioned, *Golaud* here became perhaps too pointedly the character of chief interest and sympathy.

Mr. Johnson's *Pelleas* was a romantic and engaging figure, though one somewhat more persistently sorrowed and oppressed than other representations of the part have made of it. It was a study of much fine detail, and he met his opportunities for vocal eloquence (as near as "Pelleas" ever comes to actual song) in the scene of the rapture over *Mélisande's* hair and again in the impassioned declarations at the fateful fountain, with much of fervor and attendrisement but without transcending the essential restraint in which the rôle was bodied forth.

Mr. Rothier's *Arkel*, neither so old nor so feeble in appearance as in some representations, was sympathetically drawn and very beautifully sung. His flawless French naturally set a standard for the performance, but scarcely surpassed in quality of diction that of Mr. Whitehill. Mr. Ananian, in the small rôle of the physician, was also admirable in this respect. Mme. Howard was less so, though she read the letter of *Golaud* in the second scene of the first act in a manner that emphasized (if emphasis was needed) the musical beauty of this episode.

The *Yniold* of Louise Hunter was a personal success—a little too personal

for the best interests of the ensemble, as it was based on a prettiness of voice and a pertness of manner not attributes of the part.

One general criticism might be made of all the principals. This is that touches of self-consciousness militated a little against fluidity and repose. This was only to be expected in view of the newness of the rôles to all concerned. When a fourth or fifth performance of the work has been reached, there may be no such tale to tell.

Mr. Hasselmans adjusted his orchestra to a scale of dynamics apparently somewhat less repressed than the accepted indications and traditions of the score. This, too, presumably was a part of the policy of exteriorization, and of increasing theatrical effectiveness so far as this could be done without laying too rude a hand upon Debussy's nebulous subtleties. The results were highly gratifying, if not quite in accord with the letter of the music. The interludes were listened to with reassuring advertence, and many of the felicities of the scoring came to the ear with a surprising clarity, but without a sense of too much emphasis or detachment. Accepting the Metropolitan's somewhat altered perspective, only praise can be given Mr. Hasselmans' management of his forces and Mr. von Wymetal's consummately skillful direction of the stage.

It was Ernest Newman, who, in the course of his writings on Wagner, referred to "Pelleas et Mélisande" as "a glorified operatic mule, without pride of ancestry, or hope of posterity." This is, of course, one way of saying that it is a work *sui generis*, standing alone without precursors and without heirs; the one outstanding achievement of impression-

ism in music turned to dramatic uses. Doubtless, this is a little more than the truth, for it is only logical to regard such works as Ravel's "L'Heure Espagnole" as the posterity of this same operatic anomaly, and it may be questioned whether the theories of Wagner have not proved more of a barrier to his imitators than Debussy's to his. But, all such considerations aside, "Pelleas et Mélisande" stands (to borrow Wagner's words) as the great experiment never to be repeated.

Today, the score is no longer strange and far from revolutionary. Audiences of concert goers know their Debussy too well not to understand and accept his manner of drifting, evanescent, dissolving, merging and often phantasmal effects, so largely devoid of underscored thematic ideas, so often of beauty because of opalescent chord successions rather than by reason of their melodic profile. The whole-tone scale has no longer any very marked quality of novelty. Such once arresting effects as the sequence of descending ninth-chords preceding the distant voices of the departing sailors in the third scene of the first act, and the downward sweeping seventh-chords as *Mélisande's* unloosed hair streams over the enraptured *Pelleas* in the tower scene, are thought of today—if at all—merely as passages of typically Debussyesque charm.

For our now more sophisticated ears, this music has even taken on much more of a tangible substantiality than it once possessed and there are passages of some length that today are scarcely to be subsumed under Lawrence Gilman's happy characterization (of 1907) as "sound wraiths." The entire final act has a quite ponderable texture. And there is

something of climax as well as of emotional depth in the interlude which follows that most moving of *Arkel's* tenderly human meditations, his saying "If I were God, how infinitely I should pity the hearts of men."

Debussy's treatment of Maeterlinck's lines must forever remain the despair of craftsmen. His twenty and more leading motives are not to be easily captured, but aside from their elusive interplay, no such natural discourse in tones exists elsewhere in all opera. But whether this, and the endless beauty of delicate detail in the orchestra, will, in the end, compensate for his enforced avoidance of outliner boldness and all melodic devices, is still pure conjecture.

There were indications at Saturday's performance, when every seat and every inch of standing room was preempted, that the special following to which this work has made its very potent but essentially limited appeal in the past, has been considerably increased since it was last heard. The huge audience recalled the principals and the conductor many times after each of the acts, and paid the music the tribute of the closest attention.

But one could only feel that it was the drama that really held the interest, and that the score, marvelous as it is in translating the spoken phrases to their exact equivalents in tone—and in enhancing the atmosphere by innumerable unobtrusive effects that can only be regarded as the achievements of a very great master—makes only a very moderate appeal to the greater number of opera patrons who take their music as they find it, with no pretense of burning the midnight oil in a further study of its refinements and its subtleties.

OSCAR THOMSON.

TRIO OF PIANISTS IN STOCK'S PROGRAM

Hail Maier, Pattison and Shattuck in Masterly Chicago Readings

By Eugene Stinson

CHICAGO, March 21.—Both subscription concerts of the Chicago Symphony, given on March 13 and 14, with Guy Maier, Lee Pattison and Arthur Shattuck, pianists, as soloists, were sold out early in the week. Mr. Maier and Mr. Pattison as a team of soloists rank among the most popular of Frederick Stock's annual guests. Mr. Shattuck, too, has frequently been heard with the orchestra and always to the pleasure of very large audiences. Their triple appearance last year provided one of the most pleasant events of the orchestra's season, and Mr. Stock's shrewdness in presenting them again this year was illustrated by its outcome. Chicago thronged to Orchestra Hall.

Mr. Maier and Mr. Pattison made two contributions to last week's program in the C. P. E. Bach Concerto for two pianos, which they introduced here last season, and Arthur Bliss' new work for two pianos, wood-winds, brass and percussion. The latter music was received by Chicago audiences with some astonishment, for it seemed, while able, too flippant to be ingratiating. Though the Bliss composition was received with the

customary cautiousness which characterizes the local symphony audiences' acceptance of unfamiliar music of a radical sort, when the pianists finally responded with bows the applause awakened into a genuine and hearty personal recognition of their skill in its performance.

Mr. Shattuck assisted in the performance of Bach's Concerto in C Minor for three pianos and strings. The work is beautiful in the style of the great composer, and was also of interest to Chicagoans for its trio of noted participants. The Saturday night performance especially showed them in fine estate, in practical unanimity and capable of polished and discerning treatment. Mr. Shattuck had already distinguished himself elsewhere as a player of Bach, and Mr. Maier and Mr. Pattison likewise showed his music to be amply within the compass of their artistry.

Mr. Stock's contributions to the list were Schumann's First Symphony and Strauss' "Don Juan," both beautifully played.

As soloist at the "popular" concert of March 12, Rae Bernstein, a young piano student of talent, was chosen in a competition previously held under the auspices of the local Society of American Musicians. She played Beethoven's C Minor Concerto, which has appeared upon the orchestra's subscription programs only twice in thirty years. Her performance was remarkable for its

vigor, its extreme technical capability and independence and for its rhythmic forcefulness and originality. The young player's gifts are of a highly individual sort and her swiftness of execution dazzled a large and enthusiastic audience. Mr. Stock's program included Bach's Third Suite, with the exception of its Overture, and music by Humperdinck, Grieg and Tchaikovsky.

Boston Activities

March 21.

The High Pines Orchestra of Milton, Mass., which had its inception at a gathering of music-lovers in the home of Mr. and Mrs. Howard Coonley over a year ago, gave its first public concert in the Milton Town Hall recently and was acclaimed by a large and appreciative audience. The success of the concert was due largely to the efficient conductorship of William Ellis Weston. Claire Maentz, soprano, was soloist.

The Gainsborough Ensemble, Jessie Hatch Symonds, violinist; Alice Pond Hatch, soprano, and William Ellis Weston, pianist, gave a candlelight musicale in the Copley-Plaza on March 3.

Naardyn Lyska gave a concert of old Japanese and Chinese airs, Portuguese chants and Russian songs on March 15 in the Copley-Plaza, in aid of the Jacoby Club. Mme. Lyska sings in seven languages. Anita Davis-Chase was in charge. Patronesses were Mrs. Guy Walker, Mrs. J. Quincy, Mrs. Nathan Mathews, Mrs. Bartol Parker, Mrs. Barrett Andrews, Mrs. Lewis Armstead, Mrs. Amory Lawrence and Mrs. Henry Lloyd Smith.

Chandler Goldwaite, who was born in Melrose, Mass., was organ soloist on Sunday afternoon at the concert in the Boston City Club. He recently arrived from a year of concert tours of the Continent. Included in the program, which embraced music by Bach, Handel, Schumann, Wagner and others, was "Chanson Triste" by the player. The concert was largely attended. Frank H. Luker was conductor. William B. Burbank was pianist. The club's Glee Club also contributed.

The Fox-Burgin-Bedetti Trio has firmly established itself in the musical life of Boston and New England. Felix Fox, pianist; Jean Bedetti, solo 'cellist of the Boston Symphony, and Richard Burgin, concertmaster of that organization, comprise this group. Two Boston concerts in Jordan Hall have aroused enthusiasm. Recent appearances at Exeter Academy, Phillips Academy, at Andover, before the Chaminade Club at Manchester and Miss Porter's School at Farmington have added to the success of this group. Aaron Richmond is the manager.

Mabel Friswell, soprano, has been re-engaged as soloist in Needham Congregational Church. She lately completed a special six months' engagement as soloist with F. W. Hemenway's Choir of twenty-four voices in the evening services there. Last Saturday evening Miss Friswell sang in the Norwegian Church, this city, with C. M. Foss, pianist, and F. W. Davidson, tenor. The large congregation received her classical numbers with fervor. She will train the junior choir of the Needham Congregational Church the coming year.

Clara Shear, soprano of Malden, Mass., sailed on Monday on the La Grasse from New York for Milan, Italy, where she will study the rôles assigned to her by the Chicago Civic Opera Company for next season. She received her first vocal lessons in the Weldon Hunt studio, this city.

Norman Arnold, tenor of this city.

Music and Cinema Festival
Held at Wanamaker's

AN annual event of the last three years, the free festival of organ music combined with motion pictures, given in the Wanamaker Auditorium, New York, under the direction of Dr. Alexander Russell and the Society of Theater Organists, was opened this year on March 17. Lasting four days, the festival gave an opportunity to four organists to display their skill in selecting the most appropriate music to accompany motion pictures. Songs of Ireland were used to illustrate "When Knighthood Was in Flower," Rachmaninoff's Prelude in C Sharp Minor set the atmosphere for "Capital Punishment," Offenbach's Overture to "Orpheus" was used as an overture to "The Madonna of the Streets," and works of Russell and Widor introduced "Dorothy Vernon of Haddon Hall." Organists who assisted in the festival included Edward J. Napier, C. A. J. Parmentier, Harry H. Corey and Walter Wild. Their music contained not only the standard classics but many interesting and original improvisations in descriptive music. The auditorium was crowded each day with "movie fans" and music-lovers.

was recently acclaimed in a concert in the Town Hall, Needham, Mass., under the auspices of the New Century Woman's Club. Mr. Arnold's solos included the "Dream" from "Manon," Schubert's "Serenade," "A Memory" by Ganz, "The Menagerie" and "Duna." Myra Pond Hemenway proved an able accompanist.

Cards announce the engagement of Minnie Charlotte Wolk, daughter of Mr. and Mrs. Simon Wolk, Medford, Mass., to Edward Siegel of Somerville, Mass. Miss Wolk, pianist and teacher, is prominent in the musical life of New England. She is a graduate of the New England Conservatory; and in the teachers' course won the highest honors in the class of 1920. Mr. Siegel is a graduate of Northeastern University. W. J. PARKER.

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PHILADELPHIA LIKES ART OF MENGELBERG

"Carmen" Is Performed by
Metropolitan Company
with Zest

By H. T. Craven

PHILADELPHIA, March 21.—The Philharmonic Orchestra of New York, under Willem Mengelberg, drew a large and very appreciative audience to the Academy of Music last Monday evening. The dynamic conductor has, for a number of years, enjoyed in "Ein Heldenleben," which Strauss dedicated to him, rare opportunities for exhibiting a distinctive interpretative style. His reading differs markedly from that of the composer himself, betraying a predilection for measured tempi and an extremely keen sense of architectural values. The work, as Mr. Mengelberg presents it, unquestionably gains in lucidity and the skillfully developed climaxes become truly imposing and splendid.

The performance was received with prolonged and fervent applause, suggesting that the management of the Philharmonic has been justified in planning a series of three concerts here by this organization next season.

The only other number of the program was the "Eroica" Symphony of Beethoven. Mr. Mengelberg has his own impressive way with this score also. Clarity is again magnificently achieved, and the note of grandeur is persistently accented. The "Marcia Funebre" becomes a deeply solemn threnody and the Finale a stirring exemplar of epic values. "Carmen," that tricky and unmanage-

able music play, which almost never receives a well-rounded performance, was the Metropolitan Company's offering in the Academy on Tuesday night. The production was one of mixed merits and defects. Ina Bourskaya in the title rôle lacked sprightliness and gipsy "malice," emphasizing, almost from the outset, the subjective tragic connotations of the part. Her rich contralto voice is somewhat too dark for the music assigned to this character, but after the first act with the exacting Habanera, her singing more nearly measured up to the demands of the work. Visually she was effective. Edward Johnson proved, on the whole, an excellent *Don José*, singing the Flower Song with compelling charm and acting with sincerity and dramatic conviction in the final scene. Queena Mario scored decisively, as do almost all light sopranos, in *Michaela's* aria in the smuggler's scene.

The subsidiary parts were all capably performed. Paolo Ananian was the *Dancairo*; Giordano Paltrinieri, the *Remendado*; Giovanni Martino, the *Zuniga*; Vincenzo Reschiglian, the *Morales*; Laura Robertson, the *Frasquita*, and Henriette Wakefield, the *Mercedes*. Clarence Whitehill, who portrayed *Escamillo*, was not in especially good voice. The last act ballet, with the "Arlesienne" music, was colorfully staged and delightfully danced. Louis Hasselmans read the indestructibly vital score with affectionate insight.

The continuity of the week-end concerts of the Philadelphia Orchestra was broken last week, when the organization, under Leopold Stokowski, went on a brief tour, which included visits to Buffalo and Toronto. In the former city a concert was given under the auspices of the Buffalo Musical Foundation, while in Toronto the orchestra cooperated with the Mendelssohn Choir in its annual festival.

WATERTOWN FORMS MUSIC ASSOCIATION

Civic Auditorium Planned and
Music Week to Be Marked
—Flotow Opera Sung

By Wilhelmina Woolworth Knapp

WATERTOWN, N. Y., March 21.—An association of Allied Clubs has been formed, with a municipal auditorium in view. The immediate purpose is to celebrate National Music Week, May 3 to 9, for the first time locally. The organization meeting was called by Mayor John B. Harris, at the instigation of the Watertown Morning Musicales, Inc., and brought forth enthusiastic response and co-operation from the fifty other clubs represented.

An executive committee was elected to organize more definitely for a permanent association, the ultimate object of which will be the erection of a municipal auditorium, rentable at a nominal rate, for music and other events of public interest. Mr. Ernest M. Blanchard was elected president.

The Zonta Club presented Flotow's opera "L'Ombre" in the High School Auditorium on March 6, before a large and appreciative audience. The company included Margaret Hadley, lyric soprano as *Gina*, who was especially well received; Stella Norelli-Lamont as *Vespina*; Obad Djurin, tenor, as *Fabrizio*, and Carl Formes, baritone, as *Dr. Mironet*. Under Arthur Lydell, this charming opera was presented in a most acceptable manner.

CALIFORNIAN MUSICIANS HEARD IN UNITED PROGRAM

Palo Alto Applauds Concert by Glee Club
and Wind Ensemble—Solo Recitals
Received with Favor

PALO ALTO, CAL., March 21.—A splendid concert was given recently in the Stanford Assembly Hall by the Stanford University Glee Club, assisted by the Wind Ensemble of San Francisco, which is composed of the following members: C. Addimando, oboe, leader; H. Benkman, flute; N. Zanninni, clarinet; C. E. Tryner, French horn, and E. Kubitschek, bassoon. Isabelle Arndt accompanied. Honors were equally divided, the Glee Club of sixty male voices, under Warren D. Allen, singing an ambitious program with precision, verve and great beauty of phrasing, and the Wind Ensemble bringing something new in the way of concert music. This was the club's annual spring concert, and the first in which it was assisted by guest performers.

Kajetan Attl, harpist, a member of the San Francisco Symphony, gave a recital in Orchard House that was one of the high lights in this season. This artist is not only a master technician but the possessor of a rare imagination and a unique charm of personality. His program included both grave and gay music, tiny sketches and brilliant tone pictures, and delighted a capacity audience which braved a severe storm to hear him.

The following evening Geoffrey O'Hara, composer of songs, entertained an audience in the Stanford Assembly Hall with an illustrated talk, "How Music Is Made." Using classic themes and well-

The second of the series of Chamber Music Concerts was given on Saturday evening, March 7, before an enthusiastic audience which filled the drawing rooms of Mrs. Stuart Lansing's residence. The program included two quartets by Mozart and Beethoven, and two old English works by Parsons, one of which was repeated as an encore.

The Lenten Church Music season opened with the presentation Ash Wednesday evening of Mannder's "Penitence, Pardon and Peace," by the choir of All Souls Church, under the direction of Mrs. Fred Knapp. At the five o'clock vesper service at First Presbyterian, Sunday, March 1, the choir under the direction of Kate Elizabeth Fox gave Mendelssohn's "Hear My Prayer" and Gounod's "Gallia." In Trinity Church, Sunday evening, March 8, "Olivet to Calvary" was sung under the direction of Gerald F. Stewart, with John R. Willis, tenor, of Herkimer, guest soloist.

The first of a series of Public School Music Recitals, under the auspices of the Morning Musicales, was held in Boon Street School, Friday afternoon, March 6, under the direction of Mrs. W. F. Rogers.

At a meeting of the Morning Musicales, the evening of March 2, Kate Elizabeth Fox, F. A. G. O. gave an organ recital in the First Presbyterian Church. Her program included the Allegro from the First Sonata by Borowski, a Toccata and Fugue in D Minor by Bach; the Fugue from the C Minor Sonata by Reubke, and other numbers.

known melodies, Mr. O'Hara demonstrated the construction of a melody and composed a song, using but three notes suggested by the audience. The fact that Mr. O'Hara has a splendid tenor voice made the program doubly enjoyable.

Recent Community House Sunday afternoon programs have been given by the Mountain View Singers: Leta Adams, soprano; George Wright, pianist; Tom Wright, boy soprano; S. A. Wright, cornetist, and Winea Simpson, reader; and by the Stanford Music Club: Maria Anderson, soprano; Martin D'Andrea, tenor; Meribeth Cameron, violinist, and Helen Carpenter, pianist.

CHESTER WING BARKER.

Denver Singers Give "Patience"

DENVER, March 21.—The Tuesday Musical Club, with the co-operation of the Denver Teachers' Chorus, presented Gilbert and Sullivan's opera, "Patience," at the Broadway Theater on March 5. John C. Kendel, choral conductor of the Tuesday Musical Club, prepared the singers for this production, directed the stage action and himself assumed the rôle of *Bunthorne*. Raffaello Cavallo conducted. This was the most finished performance to date in the Tuesday Club's series of annual operatic offerings. In the excellent cast of principals were Clarence Moore as *Archibald Gosvenour*, Alice MacNutt as *Patience*, and Erle Faber as *Duke of Dunstable*, and in other rôles, June King, Hazel Crawford Laurent, Jane Ballentyne, Flora Farrington Wilbur, W. E. Whigam and Ronald Clifton. The chorus of some fifty singers gave a good account of themselves. Mr. Cavallo conducted with his usual authority and good taste. J. C. WILCOX.

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American Music Need Not Be Based on Folk-Tunes, Says Harold Morris

"AMERICAN music need not be founded on folk-song," said Harold Morris, pianist and composer, upon his return from a concert tour of New England and Canada. "I have spoken with many of our gifted composers throughout the country, and have found that a vast number of students are spending futile hours in trying to decide how to be American in their music and on what to base their thematic material. Surely, the sense of beauty is not confined to nationality nor is it so self-conscious a product. "Music," continues Mr. Morris, "is the inevitable result of an aesthetic impulse and its foundation may be waived. Genius has no nationality of which it is aware. Can you imagine Wagner or Strauss trying to be German, or Stravinsky trying to be Russian? They are so by force of environment and heredity, not by choice. America will eventually have her own musical personality, too, but it is useless to force it by the arbitrary adoption of the so-called folk tunes of our country."

Mr. Morris is convinced that folk tunes are often overrated in their importance. That they have not exerted as powerful an influence on the greatest musicians he believes is proved by the works of Wagner and Debussy. "Their chief aim," he insists, "was in the direction of form and freer melody than could ever be gleaned from folk-songs. They have realized, as Grieg and Moussorgsky and all of the other folk composers did not, that there are other elements far more important to the composer than the tune. Harmony, rhythmic variety, color and atmosphere . . . these are the vital problems of fine composition."

Mr. Morris cites the folk music in America, which, he says, is interesting, but of little consequence in the founding of an American school of composition except in its rhythmical aspect. "Jazz," Mr. Morris continues, "is merely living on its rhythm. It is not the true American music, and after its cheap melodies and sickly harmonies die its rhythms will be incorporated into the true American composition."

"Inspiration for our music," Mr. Morris contends, "must be born of thoughts in a line with the greatest Americans—Washington and Lincoln, Poe and Whitman, MacDowell and Theodore Thomas, but, above all, the composer must be inspired by living and not grow stagnant over old scores. When he has a thorough foundation, it is far better



Harold Morris, Pianist and Composer

for him to tour the country in a Ford, see the Grand Canyon and the Rocky Mountains, or respond to the exhilarating life of Broadway. The composer must have first an innate sense of beauty, a thorough knowledge of the musical past, and finally an understanding of his country's ideas that will express itself without forcing or effort, just because he is an American.

"It was admitted by Europe during the Revolutionary, Civil and World Wars that our nation had something all its own to distinguish it from the mother countries. When I say that our music must grow out of politics and subways, cowboys and presidents, I do not refer to descriptive music, but the spirit of Americanism which will unconsciously permeate it."

While Mr. Morris is keeping up his teaching at the Damrosch Institute and his private lessons, he is devoting more and more time to composition. A recently completed piano sonata was given its first performance by the composer at a meeting of the American Music Guild on March 14. Other works of Mr. Morris have been played by the New York Philharmonic Orchestra, the Cincinnati Symphony and the Los Angeles Symphony. H. M. M.

Artists Listed for Subscription Series in Chicago Next Season

Edward Johnson, tenor of the Metropolitan, will open the Chicago subscription series of ten concerts announced by the Wolfsohn Bureau with a concert in Orchestra Hall on Oct. 25. The other concerts will be given in the same auditorium as follows: Toscha Seidel, violinist, Nov. 15; Benno Moiseiwitsch, pianist, Nov. 29; Maria Kurenko, Russian coloratura soprano, Dec. 13; Josef Hofmann, pianist, Jan. 3; Albert Spalding, violinist, Jan. 17; Reinald Werrenrath, baritone, Feb. 7; the London String Quartet, Olga Samaroff, pianist, March 7, and Margaret Matzenauer, contralto of the Metropolitan.

English Audiences Hail Moiseiwitsch

Benno Moiseiwitsch, pianist, who is now playing in Europe, was given an ovation as soloist with the Halle Orchestra, under Hamilton Harty, in Manchester recently, according to word reaching the Wolfsohn Bureau. Following an all-Chopin recital in Queen's Hall on April 4, he will go to Spain for a series of concerts and will be heard in Paris on April 26.

Donation of \$20,000 Made for Chimes in Redlands Church

REDLANDS, CAL., March 21.—A gift of \$20,000 has been made to the First Methodist Episcopal Church for a set of chimes, to be placed in the tower. The Community Music Association presented the Zoellner Quartet recently in a program which packed the Contemporary Clubhouse, with many standing

throughout the performance. The Zoellners gave the Mozart Quintet with the assistance of Carl Kuhne, flautist, and were also heard in the Dvorak "American" Quartet and a group of smaller numbers. In recognition of the splendid strides made by the Redlands Community Music Association, the Glendale Community Orchestra, under the leadership of Edward J. Myers, gave a complimentary concert at the Contemporary Clubhouse. The soloists were Virginia Freeman, soprano, and Adolph Lowinsky, concertmaster of the orchestra. The Pomona College Girls' Glee Club, Arthur Babcock, conductor, was heard in concert on a recent Sunday afternoon at the Congregational Church. C. H. MARSH.

Jascha Heifetz Announces Last Recital

Jascha Heifetz will give his last New York recital of the season in Carnegie Hall on the afternoon of April 5. With Isador Achorn at the piano, he will play Beethoven's Sonata, No. 7, Bach's Chaconne, Paganini's Caprice, No. 24, and a group of shorter numbers.

Marie Sundelius, soprano, will give a recital in Brooklyn on March 29. The proceeds will be devoted to seamen's charities.

Francis Macmillen, violinist, will celebrate his birthday next season by giving a concert in Marietta, Ohio.

Edward Johnson, tenor of the Metropolitan, will sail from Seattle for his first tour of the Orient on May 15.

Claire Dux, soprano, will give a recital in Lowell, Mass., on March 31.

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"Looking Glass" Suite and 'Cellist's Début in New York's Orchestral Week

ONLY three orchestral programs were given in New York last week as there were no visitors on the list. The Philharmonic and the New York Symphony both gave interesting concerts. Deems Taylor's "Looking Glass" Suite was heard again in addition to the début of Gerard Hekking in one of Mr. Mengelberg's concerts and Alfred Cortot created a fine impression in the "Emperor" Concerto at the other. Alexander Brailowsky played the Saint-Saëns C. minor Concerto with Bruno Walter, a "Divertimento" by Mozart being the *bonne bouche* of this particular concert.

Mengelberg Introduces 'Cellist

The New York Philharmonic, Willem Mengelberg, conductor; Gerard Hekking, 'cellist, soloist. Carnegie Hall, March 19, evening. The program:

Suite, "Through the Looking Glass," Deems Taylor
Concerto in D minor, Lalo
"Schéhérazade," Rimsky-Korsakoff

In introducing the Dutch 'cellist, Gerard Hekking, to the American public at this concert, Mr. Mengelberg presented a compatriot who has held a place of high esteem in Europe. So far as the rather somnolent Lalo concerto gave him opportunity to disclose his attainments, the soloist confirmed the reports of his artistry which had preceded him. His tone was full and mellow, his intonation secure, his bowing flexible and firm, and his technic easily equal to any of the finger problems this work presented. Variety of style, delicacy of nuance, emotional ardor and feats of virtuosic brilliance are for other music than this. Only one phase of Mr. Hekking's art was made plain, that of a smooth and

poised musicianship, coupled with attractive tone. Mr. Mengelberg's orchestral accompaniment was elaborated with much care.

Mr. Taylor's Suite, a novelty of last season in its present orchestral form, is a work that wears well, as ingenious in its craftsmanship as it is modest in its material and scope. The dedication is attractively poetical, and the succeeding episodes—"The Garden of Live Flowers," "Jabberwocky," "Looking-Glass Insects" and "The White Knight"—are touched with humor, tenderness and fancy. Mr. Mengelberg played the suite admirably and Mr. Taylor (apparently as pleased as he would have been if he had never known the woes of a music critic) mounted the platform to shake hands with the conductor and to bow acknowledgment of protracted applause.

The sultana of Rimsky's musical abridgment of "The Thousand and One Nights" had another of her story-telling evenings, speaking her "Once Upon a Time" in the crystalline tones of Scipio Guidi's violin, and during the course of her discourse uttering things Mengelbergian as well as Rimskyesque. The audience approved philharmonically. O. T.

Cortot Plays "Emperor"

New York Philharmonic, Willem Mengelberg, conductor; Alfred Cortot, pianist, soloist. Carnegie Hall, March 22, afternoon. The program:

Overture, "Echoes from Ossian," Gade
Piano Concerto No. 5 ("Emperor"), Beethoven
"Don Quixote," Mr. Cortot, Strauss

Mr. Cortot is one of the most versatile pianists before the public today. His is the happy faculty of "getting under the skin," whether the concerto be by Rachmaninoff, Tailleferre or Beethoven. His performance of the "Emperor" Concerto was one of large proportions and was painstaking to a degree. His gloriously beautiful tone, which some say is the

result of playing with flat fingers, but which really is the product of an ideal tone heard in the mind's ear, shone forth to particular advantage in the second movement. Mr. Mengelberg's accompaniment, although excellent in spots, was scarcely up to the standard set by the soloist.

But what a heart-warming performance the conductor gave of Strauss' great tone poem! Sympathy and understanding for the two hapless characters was felt throughout the composition and the virtuosity of the orchestra was amazing at all times. Surely this work is a great deal more than the "prank and musical pleasantries" which is the verdict of Romain Rolland. It is brimming over with tenderness and humanity. It is in "Don Quixote" that the blending of tears and laughter is most perfect. The 'cello solos of Cornelius Van Vliet and the viola passages of J. J. Kovarik beautifully and graphically portrayed the multitudinous adventures of the mad knight and his silly squire. W. S.

Brailowsky with the Symphony

The New York Symphony, Bruno Walter, guest conductor; Alexander Brailowsky, pianist, soloist. Aeolian Hall, March 22, afternoon. The program:

Divertimento in B Flat (Köchel 287) for Strings and Two Horns, Mozart
Concerto in C Minor, Saint-Saëns
Mr. Brailowsky
Siegfried Idyl, Wagner
Overture to "Der Freischütz," Weber

Bruno Walter, at something like his best, gave to the performance of Mozart's seldom-heard Divertimento, written for the name-day of the Countess Antonie Lodron, a sunny clarity of outline and inimitable grace which stamped the music as the high point of the concert given by the New York Symphony last Sunday afternoon. The hauntingly tender Adagio was one of those charmed moments in the musical ruck of the metropolitan season, when the muse of pure

melody settles momentarily over the concert hall. Coming after this, the Saint-Saëns work seemed by contrast to contain an inordinate number of pages of empty, rattling bravura, redeemed only by the phenomenal skill of the pianist, which it eminently displayed. Mr. Brailowsky again played with a clear and sufficiently sonorous tone, and his technical wizardry brought the last movement to a whirlwind conclusion that swept his auditors into a prolonged ovation. The remaining orchestral numbers brought another proof of Mr. Walter's quiet mastery, the Idyl being outlined with serene and sure effect. The structural scheme of the Overture was tellingly set forth. The leader had to bow his acknowledgment of applause repeatedly. R. M. K.

ANNOUNCE MAINE PROGRAM

Festivals Under Chapman to Include "Martha" Performance

BANGOR, ME., March 21.—William Rogers Chapman, conductor, and the officers of the Eastern Maine Music Association have announced that the artists to appear in the 1926 Festivals are as follows: Margaret Matzenauer, contralto; Lawrence Tibbett, baritone; Joan Ruth, soprano; Kathleen Howard, mezzo-soprano; Caterina Gobbi, soprano; Ralph Errolle, tenor, and James Wolfe, bass.

The opening evening program will be given by Mr. Tibbett and Miss Gobbi.

On the second evening Flotow's "Martha" will be sung by a cast including Miss Ruth as *Harriet*, Mme. Howard as *Nancy*, Mr. Errolle as *Lionel*, Mr. Wolfe as *Plunkett* and Pompilio Malatesta as *Sir Tristan*. The work will be sung in English with chorus and orchestra.

The third program will be a recital by Mme. Matzenauer.

A children's chorus of 1000 voices will be a feature of one of the matinée concerts, in Bangor under Adelbert W. Sprague; in Lewiston, led by E. S. Pitcher, and in Portland under E. S. Crawford. The orchestra will consist of the same players as formerly.

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Robert Imandt Sees Bach a Mere Youth on Reaching 240th Birthday

"I WONDER," mused Robert Imandt, French violinist, "how many persons thought about Bach last Saturday. It was his two hundred and fortieth birthday, but he is still young and active, still exerting his inescapable influence upon the world of musical thought. How strange it is that with all the revolutions in art that have occurred during the past two centuries, the compass again points to the same point on the circle that once belonged to Bach. Modern polyphonists are claiming him as their nearest relative, though it is difficult for me to see the relationship, and it is a question whether the patron, were he alive today, would accept the honor."

After hearing Mr. Imandt interpret an ultra-modern composition of Alois Haba, written in quarter-tones, it was surprising to discover his unfailing loyalty to one as ancient as Bach. But Mr. Imandt, who has been styled a modernist, confesses that he goes to Bach for much of his inspiration and holds him up for a standard of judgment.

"The modernists, that is, those who are seriously modern, cannot escape the influence of this great master. I know the effect which his music has upon me, and for that reason I am giving an all-Bach program in the Washington Irving Auditorium on the evening of March 27. I shall have the assistance of twenty players under Sandor Harmati; Raymond Bauman, pianist, and Wolfe Wolfensohn, violinist, who will join me in the Double Concerto in D Minor. There will be the Sonata in A and the Concerto in E also.

Mr. Imandt believes that the groping for new forms among modern composers has led them back to Bach, the "king of structure." "It is that perfect balance of the vertical and horizontal that has never been met with in any other composer," he says. "His genius is not merely bounded by the graphic art of design. It is a great study in architecture and plastic beauty."

There are many reasons, according to Mr. Imandt, why it is difficult for people to appreciate Bach. In the first place his music is given to children who are too young to appreciate it, and he becomes the scarecrow of their youth. "It is the uneducated people and those who are so highly educated that they can forget their earliest distastes who appreciate him most, I have found. During the war, when we were near Verdun, I used to practise in the woods. Before long I would be surrounded by a group



Robert Imandt, French Violinist

of peasants and they often told me their favorite music was a Bach fugue or the 'Call of the Regiment.'

"Another reason for the unpopularity of Bach among some classes is the way in which his works are played," he says. "A false tradition has grown up around Bach since the beginning of the eighteenth century that seems to demand a certain restraint and impersonality. Such inhibition is ridiculous for after all the music of Bach does not exist today except in the player. What we see on the silent pages is but the frame of the potential music. It is up to us to fill the frame and pour our very souls into it."

"Only remember that we are not really playing Bach. We are living in the twentieth century and not in the eighteenth. We feel and think differently and any attempt to play his music in the style of his age is futile. The music is nine-tenths Bach and one-tenth ourselves, but it is that one-tenth which gives it life today."

Mr. Imandt spends his spare time writing and doing wood carvings. This summer he is going abroad for a rest, and the only work he will do will include his violin practising and writing—not of music but about music. "I shall work out my idea of architectural relativity and several other ideas which are now developing in my mind. I not only believe that art and music have the same working basis but that all the arts will some day be united by a formula. The question of beauty will not be debatable, for it will depend, as it unconsciously does now, upon a very definite plan. Just as science rules in philosophy and religion, so it must rule all of the arts. It is the only means of attaining the truth, and in music, the greatest adherence to structure will be the thing that lasts. That is how one can account for the immortality of Bach—and now will you wonder again why I, so interested in modern things, feel the necessity of an entire Bach program?" H. M. M.

Dohnanyi and Goossens to Lead State Symphony

[Continued from page 1]

to improve them before they are given publicly. The State Symphony is organizing this plan for sponsoring American music with the National Music League, formerly the City Music League.

Next season the State Symphony will give twenty concerts in Carnegie Hall. Special emphasis will be laid on the educational value of music, and the balcony and dress circle will be priced at twenty-five and fifty cents to enable students to hear the concerts. Mr. Dohnanyi will conduct the first half of the season, leading eleven New York concerts from Oct. 21 to Jan. 9, and then make his regular concert tour in piano recitals. Mr. Goossens, who is

engaged for the first half of the season at the Eastman School of Music and with the Rochester Philharmonic, will take over the baton in January and continue until the end of the season.

Mr. Dohnanyi, who is at present on a concert tour in the West, is known as the conductor of the Budapest Philharmonic Orchestra and as a composer, as well as a concert pianist of note. He appeared with the State Symphony in February as guest conductor and soloist in a program of his own compositions.

Mr. Goossens, who is now in London, has been conductor of the Rochester Philharmonic Orchestra with Albert Coates for the past two seasons. He made his first New York appearance as a conductor this winter, when one of his compositions was given by the International Composers' Guild. Mr. Goossens has been connected with the London Symphony and the British National Opera Company, and is one of the best known of the younger English composers.

N. J. WOMEN'S CLUBS TO HOLD CONTESTS

Fourteen Choruses Enter Newark Event — Plan Composers' Award

NEWARK, March 21.—The second annual choral contest, under the auspices of the New Jersey State Federation of Women's Clubs, Mrs. Clayton D. Lee, president, will be held at the Newark Y. W. C. A. on Saturday morning, April 4.

In the first annual contest held in April of last year, the Cecilia Society of Ridgewood was the winner, with the chorus of the Women's Clubs of Caldwell and the Madrigal Singers of the Women's Club of Upper Montclair next in merit. The prize was a silver cup donated by the Griffith Piano Company of Newark. This cup becomes the permanent possession of a chorus winning it two years, and will again be contested for this year by all groups. A 1925 cup has also been donated by the same firm, making two cups to be awarded.

Each chorus will sing two songs, a chosen number and the contest song, "Trees" by Harriet Ware. The composer will be a guest of honor for the day.

At the close of the program the choruses will form a massed women's chorus of 325 voices and will sing "Trees" and Edward German's "Beauteous Morn." The afternoon program will be broadcast by Station WOR.

The judges for this contest will be Dudley Buck, Oscar Saenger, and Alfred Human, managing editor of MUSICAL AMERICA.

A contest for creative work in the form of a piano composition is also

in progress. This composition is a short form stressing melody. A cash prize will be awarded at the Federation's annual convention in May in Atlantic City. The judges for this contest are Harriet Ware, Richard Hageman and Clarence Dickinson.

Eighteen months ago the music chairman, Mrs. Oakley N. Cooke, began the encouragement of group singing among the clubs of New Jersey. This resulted in the organization of a number of women's choruses among New Jersey clubs. To date sixty choruses have been organized, with fourteen competing.

The following is a list of choruses entering the contest: Chorus of the Woman's Club of South Amboy, Chorus of the Woman's Club of Maplewood, Harmony Club of the Woman's Club of Towaco, chorus of the Woman's Club of Leonia, Chorus of the Woman's Club of Perth Amboy, Choral of the Woman's Club of Hasbrouck Heights, MacDowell Club of Mountain Lakes, Chorus of the Woman's Club of Red Bank, Chorus of the Woman's Club of Bayonne, Cecilia Society of Ridgewood, Choral of the Monday Reading Club of Rutherford, Chorus of the Woman's Club of Caldwell, Chorus of the Woman's Club of Jersey City and Choral of the Woman's Club of Asbury Park.

Maria Jeritza to Make London Début at Covent Garden

Maria Jeritza, Viennese soprano of the Metropolitan Opera, will make her first London appearance at Covent Garden this June in the title rôle of "Tosca." In the course of the Italian season there Mme. Jeritza will appear in several of the rôles which she sings regularly at the Metropolitan. She will also return to the Vienna State Opera this year for a short engagement. Before coming to America Mme. Jeritza had only sung in Central Europe.

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Mengelberg and New York Philharmonic Hailed—Stokowski Men Heard

By Franz Bornschein

BALTIMORE, March 21.—The New York Philharmonic, with Willem Mengelberg conducting magnetically, appeared in the Lyric on March 11 and gave a program including the "Eroica" Symphony of Beethoven and the "Heldenleben" of Strauss. The audience gave rapt attention to the inspired playing of the orchestra, which responded to the contrasting shades of expression conveyed by the conductor. Dynamic force seemed balanced with musical meaning, and effects of nuance and mood had a vivid expression throughout the reading of the Symphony. The Strauss score was skillfully projected by the orchestra, which seemed especially alert to the demands of the gigantic composition.

The Philadelphia Orchestra gave a concert in the Lyric on March 4, including the initial hearing locally of Ernest Bloch's "Schelomo." The soloist, Hans Kindler, cellist, made an artistic appeal with the Hebraic score, and the audience found the idiomatic writing quite impressive. Besides this, the cellist played an antiquated Valentini Suite which proved quaintly simple. Leopold Stokowski, conductor, chose the "Unfinished" Symphony of Schubert and Strauss' "Don Juan" as media for the virtuosity of the orchestra. Purcell's "Trumpet Prelude" prefaced the program.

The program of the sixth concert of the Baltimore Symphony on Sunday evening, March 8, comprised the Tchaikovsky "Pathetic" Symphony, Wagner's Preludes to "Meistersinger" and "Tristan," an aria from "Tannhäuser" and the "Tristan" Liebestod, with Elsa Alsen as soloist. This list gave the municipal orchestra abundant material for work of artistic distinction. Gustav Strube, conductor, led splendid interpretations of the numbers. Mme. Alsen sang with fervor and commanding style, gaining the sympathetic attention of the large audience. A real ovation was extended to her.

SAN ANTONIO CLUBS SHOW PROGRESS IN THEIR WORK

Programs of Fine Calibre Given with Success by Organizations Operating in Texas

SAN ANTONIO, TEX., March 21.—The Chaminade Choral Society, a department of the Tuesday Musical Club, David Griffin, conductor, appeared in concert recently in the new Scottish Rite Cathedral. The artistic advancement of this chorus of fifty-three women's voices was very marked. Examples of Russian church music by Tchaikovsky and Kastalski were given unaccompanied, also British airs. Bach's Air for the G string was hummed, and arrangements by Alfred Silver and Deems Taylor were included in the program. Mrs. C. B. Kilpatrick, Mrs. A. M. McNally, Mrs. W. T. Thrift and Mrs. S. D. Barr sang incidental solos. Willetta Mae Clarke, violinist, assisted with numbers by Gardner and Massenet. Mrs. George Percy Gill accompanied the chorus. Walter Dunham played organ numbers.

The monthly musicale of the San Antonio Musical Club in the St. Anthony ballroom, was devoted to professional appearances of Alois Braun, pianist; Mrs. L. L. Marks, soprano; Julien Paul Blitz, cellist. Three artist members of the club are chosen annually by the directors to be paid for a concert appearance. Mr. Brown played the Adagio from Beethoven's Sonata No. 2, Op. 31, and numbers by Chopin and Schubert-Liszt. Mrs. Marks sang from the works of Bachelet, Fourdrain and Pearl Curran. Mr. Blitz, with Mrs. Blitz, gave a fine performance of Boëllmann's Sonata in A. The program was arranged by Clarence Magee. Walter Dunham was the accompanist.

The Tuesday Musical Club presented a program of childhood music in costume, recently in Main Avenue High School auditorium, under the direction of Mrs. Leonard Brown. Characters of nursery rhymes were represented by Mrs. J. B. Albright, Mignonne Craig, Idella Adelman, Janice Brown, Fannie

Margaret Rabold, soprano and member of Peabody faculty, gave the seventeenth Peabody recital on March 6, with Clara Asherfeld at the piano. Her program began with German classic songs of Schubert, Schumann and Wolf, followed by songs of Georges, Debussy and Respighi, interpreted with fine tone and full values of text. The closing group was devoted to Baltimore composers, which proved highly interesting to the audience and were given with much effect by the singer. The group consisted of "Coquetry" by Elmer Burgess, "Love's Autumn" by Wilberforce G. Owst, "Robin Redbreast" by Franz Bornschein, "My Heart's a Yellow Butterfly" by Charles H. Bochau, "Lullaby Song" by Howard R. Thatcher and "Through Youth's Long Years I Slept" (Romona's narrative from "The Captive") by Gustav Strube.

A Russian costume recital was given by Hazel Knox Bornschein, soprano and reader; Franz Bornschein, violinist, and Alderson Mowbray, pianist, at Newcomer Hall, Overlea, the final concert of the series held at the Maryland School for the Blind. A feature of the program was a melodrama setting of the Russian legend, "How the Great Guest Came," based on the English version by Edwin Markham, with musical background by Mr. Bornschein. Excerpts from "Snégourotchka" by Rimsky-Korsakoff and nursery songs by Moussorgsky proved entertaining. The pianist presented a group by Glazounoff, Scriabin and Rachmaninoff. Compositions by Tchaikovsky, Rimsky-Korsakoff, Wienawski, Vieuxtemps, Rubinstein and traditional melodies were presented by the violinist.

Marie Fox Amoss, pianist, and Elizabeth Albert, soprano, members of the teaching staff at the preparatory department of the Peabody Conservatory of Music, were heard in a joint recital of the series given at the North Hall of the Peabody Institute March 9. The audience applauded the work of both artists.

The National Polish Peasant Orchestra, Stanislaw Namyslowski, conductor, gave a program of Polish music in the Lyric on March 5 before an enthusiastic audience of compatriots and music-lovers. Two original compositions by the conductor, "Kuba Jurek" and "In the Market Place," were features.

Milgrom, Willetta Mae Clarke, Catherine Clarke, Ruth Herbst, Dorothy Richter, Lucy Banks, Fern Hirsch, Grace Miller, Lalla Rookh Traylor, Mrs. Roland Klar, Mrs. David Bernard, Mary Stuart Edwards, Mrs. Eugene Staffel, Mrs. Otis Vaughan, Mrs. Chester Kilpatrick and Mrs. Edgar Schmuck. The Tuesday Musical Violin Octet assisted, comprising Mrs. Edward Sachs, leader; Corrine Worden, Leonora Smith, Marjorie Murray, Irene Saathoff, Mrs. Jefferson Peeler, Mrs. Eugene Miller, Mrs. Lester Morris and Mrs. Leonard Brown. The club recently sponsored a lecture by Dr. Sigmund Spaeth in the auditorium of the Waltham Music Company. Dr. Spaeth also spoke before men's luncheon clubs. GENEVIEVE M. TUCKER.

Des Moines Applauds Braslau and Rachmaninoff

DES MOINES, IOWA, March 21.—The Drake University Community Concert Series presented Sophie Braslau, contralto, in the University Church Auditorium on Wednesday evening in the fifth concert of the course. Miss Braslau was received by a large and enthusiastic audience and gave a program of musical worth. Sergei Rachmaninoff appeared in a piano recital as the fourth number of the series managed by George F. Ogden and drew a capacity house at the Des Moines Womens' Club Auditorium. His playing of Beethoven works and the "Artist Life" Waltzes of Godowsky brought much applause. HOLMES COWPER.

Aldo Franchetti Conducts "Traviata" in Bridgeport

BRIDGEPORT, CONN., March 21.—The San Carlo Opera Company recently gave a performance of "Traviata" in the New Lyric Theater. Tina Paggi sang the rôle of Violetta; Giuseppe Interrante, Giorgio, and Giovanni Rosich, Alfred. Aldo Franchetti conducted with unusual skill and brought out the best that was in his cast and orchestra. His artistic interpretation of Verdi's music was applauded liberally by the large audience.

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NEW YORK, MARCH 28, 1925

NEW YORK DAILIES SHOULD GET AWAY FROM ONE-CRITIC TRADITION

FOUR fewer music critics are functioning in New York than was true five years ago, due to the reduced number of publications in the field. Yet daily the newspapers give proof of a shortage of critics.

The consolidations which eliminated the Morning Sun, the Herald, the Globe and the Mail, as separate entities, abolished in each instance a post that was filled by a writer more or less well known in his profession. There were readjustments by which two of the best known critics affected by the discontinuance of their publications were given places on surviving dailies. This, of course, meant dropping or shifting to other editorial duties the writers previously at the music desks of these papers.

This was done when there was more than enough work for all, and when the services of all these men could have been utilized to advantage. If the music departments of the papers consolidated had also been united, with two chief critics instead of one, there still would have been need for additional writers as assistants.

New York's newspapers must double the space and the attention accorded music if they are to retain the respect of musicians and others who are keenly interested in music criticism. They cannot expect one authoritative writer to speak for all of New York's music, when five or six are required for sports. Scarcely a day passes without important and interesting events being virtually ignored because the critics are forced to choose between several performances. At best, their assistants provide routine supplementary reviews, which frequently are little more than news notices. What is needed is not more assistants. It is more first-line critics.

There is perhaps too much of the columnist idea in New York's criticism. The critic is depended

on to supply an interesting feature each day like the man who writes the bed-time stories or supplies the cross-word puzzle. If he attends some one event, and writes about it in an interesting way, the feature is taken care of—and the other events can go hang!

This is about what happens under the system of a prima donna critic with one or more nondescript assistants. The reviews written by the latter are given very little space. They say nothing of a very positive nature. And they are seldom interesting reading. Consequently, their value is nearly nil.

If several brilliant writers appear daily on the sports pages with signed articles, why shouldn't a similar arrangement be made with respect to music? Why confine the important reviews to one man, when there is enough work of this character for at least two? Either the one is overworked and is unable to do his best work, or there is a glaring inequality in reviews, as between those written by the critic and those by assistants. Two men of equal standing dividing the more important work between them, and both signing their reviews on a basis of parity could utterly change this situation.

The one-critic idea is a niggardly survival of days when there was a single musical event in a day (with blank days, at that) instead of four, five, six and sometimes twelve or fourteen.

* * *

More critics would mean better reviews. If Mr. Downes or Mr. Henderson or Mr. Taylor has an important event in the afternoon, it is fair to expect him to review another perhaps equally important one that evening? With two critics of equal standing, one could take the afternoon event, the other the evening (leaving to assistants the conflicting lesser affairs) and it is reasonable to expect that reviews would be more informative and better written all around.

It has been noted that Mr. Gilman on the Tribune makes no attempt to do the volume of work undertaken by his confrères. His name frequently is absent from the music columns of the Herald-Tribune for several days, when some outstanding event calls for his attention. It was remarked, for instance, that his assistant reviewed the première of Cadman's opera, "The Garden of Mystery" on the eve of the Metropolitan's revival of "Pelléas et Mélisande." Presumably this was because Mr. Gilman, whose reviews are often very valuable for the historical data they contain, and which otherwise reflect much original research, felt that he had enough on his hands in the "Pelléas" performance.

It should be possible for the other chief reviewers to follow a similar course. But this ought not to be done at the expense of the music which happens to intervene. Newspaper readers expect to see all important events reviewed and by critics whose signatures mean something to them. The fault is not with the critics, but with the executives who fail to realize that here is an opportunity to build up prestige and interest through what on its face is just good journalism. The one critic tradition should give way to a two or three-critic staff.

TWO HUNDRED AND FORTY YEARS OF BACH

LAST Saturday, March 21, was the anniversary of the day on which Johann Sebastian Bach first became conscious to some unchronicled extent of the sometimes jolly but more often tedious fugue of life. If "the great provincial," as he has been called, had been able to defy time as well as his music has done, he would now have reached the good old Biblical age of two hundred and forty years. The very thought brings with it the whiskers of Methuselah and the decrepitude of Rip Van Winkle. Lucky, indeed, it is for Bach's music that the prevailing attitude toward it is not primarily one of veneration for the aged.

Recently a pianist gave a program announced as devoted to "Bach and other Moderns." The sage W. J. Henderson observes every now and then that everybody seems to like Bach—apparently because he's so spry. As a matter of fact, plenty of dyed-in-the-wool music enthusiasts don't like him at all, and one of the best proofs of the almost unparalleled vitality and character of his music is that it goes right on being vital and characterful in spite of boring large numbers of persons to the point of extinction. It is still possible to start a violent quarrel over Johann Sebastian. That speaks volumes for a man born as long ago as March 21, 1685.

Personalities



N. Y. Artists' Manager Visits Florida

Sherman K. Smith, New York manager of artists, recently paid a visit to Florida, passing a short mid-winter vacation in St. Petersburg and Fort Myers. He is shown in the accompanying photograph with Mrs. Smith, who is spending the winter in the Southern clime, on the estate of the manager's father, near the latter city. The grove of royal palms in which they are standing is one of the show places of the locality, as the elder Mr. Smith makes a hobby of bringing rare tropical plants to this country and planting them in the spacious grounds of his home.

Gigli—Beniamino Gigli recently added some valuable paintings to his collection. Mr. Gigli last week purchased eleven canvases from Mrs. John C. Freund. The paintings formerly belonged to the collection of the late Mr. Freund.

Rolland-Reinhardt—One of the dramas of the French author and music essayist, Romain Rolland—"A Play of Life and Death"—has recently been acquired by Max Reinhardt for production in Berlin and Vienna. The German producer is expected to return to America this year to stage his promised production of Offenbach's "Orpheus in the Underworld," which is said to be spectacular in the extreme, apart from its intrinsic musical interest.

Trumbull—Florence Trumbull, Chicago pianist and teacher, has just received a belated Christmas gift—a piano chair which may be adjusted to any height—from Lady Helen Alderson, of Egypt and Switzerland. Miss Trumbull was formerly assistant to the late Theodor Leschetizky, and the concerto which Alexander Brailowsky played at his début with the Chicago Symphony recently—Saint-Saëns' in C Minor—was one in which she had coached the young pianist at the time of his first appearance with orchestra in Vienna in 1913.

Beach—Mrs. H. H. A. Beach, dean of American women composers, was entertained at tea at the White House by Mrs. Calvin Coolidge on the afternoon of March 2, prior to Mrs. Beach's concert in the national capital for the benefit of the MacDowell Colony at Peterborough, N. H. The "First Lady of the Land" expressed her deep interest and approval of the work being done at the Colony and stated that she admired the compositions of Mrs. Beach and desired to attend her concert. Dorothy De Muth Watson, Washington correspondent for MUSICAL AMERICA, presented the composer to the President's wife.

Antheil—Something at least novel in the way of more or less musical sound is being contrived by George Antheil, the young American composer and pianist, who has been resident for several years in Paris. According to a recent report from the French capital, this tonal enfant terrible is collaborating with Ferdinand Leger, painter, in a "Ballet mécanique." The music will be played by four mechanical pianos, inspired by Picasso's drawings. The part of the ballet, however, is to be accompanied by a film-exposing machinery in motion and the music is supposed to imitate the sounds of its movement. No orchestra will be used.

Bailly—Rare stringed pieces are legion, but Louis Bailly is the owner of an almost unique instrument—a viola about 350 years old. It is one of the few still surviving which were made by the inventor of the violin, Gasparo da Salo, in Brescia about 1575. Its genuine qualities are attested by its great size, dark varnish, long "parallel" sound holes, unsymmetrical curves and the label "Gasparo da Salo in Brescia." Furthermore, none of Gasparo's own instruments bear dates on his label. Mr. Bailly purchased his instrument in Paris in 1907. The back of the viola has several names and dates scratched upon it, showing that it was in Germany in the 18th century. The artist will play the instrument in his New York Town Hall recital on March 28.

Macmillen—Radio, as aid to concert artists' drawing power, has been often discussed and many arguments advanced pro and con for both sides. That wireless music often finds real appreciation, however, is evident from the following quotation from a letter just received by Francis Macmillen, violinist: "In our little city of 1700 we haven't the advantage of night telegraph service, and I want you to know that we are enjoying your lovely playing. My family and some friends heard your recent radio concert, and when you played in Vicksburg we made the thirty-five-mile trip to hear you. We did not mind being up until 2 a. m. to get back again. With kindest wishes and again thanking you, I am, Sincerely, F. S. Acker, Port Gibson, Miss."

Point and Counterpoint

By Cantus Firmus, Jr.

The Obdurate Piano



OCASIONS are not few on which organs have been known to misbehave. The respiratory apparatus of these is in constant danger of becoming throttled. A catch in the pipe, and not even a diploma from an organists' college can save a Bach Toccata, nor cough drop smooth the troubled course of Widor.

Pianos are not so touchy, barring their delicacy when exposed to dampness. Even when they develop unintentional quarter-tones, these are almost always overlooked by the fond mother of an offspring "taking" music.

The tale of one of these instruments which resisted the efforts of a winsome operator is narrated in a New York weekly publication in its inimitably piquant style:

"Just imagine, if you can, how Molly Thump felt this week when she came into the — Theater to play the piano and found that, while the music box had a hundred keys, the one that unlocked it was nowhere in sight. S'terrible."

"Molly doesn't want to play the piano often, but when she does get a feeling for the touch of the musical ivories she just must play. There's no stopping Molly when she gets this way. So, when the little thing refused, Molly emitted a cry of anger and rage. She kicked the silent instrument, then, realizing it would never respond to this sort of treatment, tried endearing terms. But all to no avail. The piano stayed locked."

"MOLLY just about called for the house manager, the stage manager, the ticket seller, the ticket taker, the ushers and the janitor. They came at once, but no piano key came with them. It certainly looked for a while as though Molly's little concert had been indefinitely postponed; and then, so 'tis said, someone, carelessly touching the piano lid, lifted it up. The thing wasn't locked at all."

"It isn't reported whether Molly said she 'knew it all the time' or not, but the various employees returned to their labors and Molly calmly began her deferred practising."

I Dinna Ken

ALTHOUGH it seems that divas all like laughing-songs much better, why is it true that tenors fall for sobs in soft falsetto?

Costume Recitalists, Please Copy!

THE following event must have happened, because a correspondent said so: "A unique encore was sung by Mrs.

X," ran the report of a concert. "In response to insistent applause, she reappeared with a little child in her arms and sang 'Where Did You Come From, Baby Dear?'"

Season's Fever

WHEN springtime airs begin to blow My energy gets very low; Although my teacher cusses low, My tones grow diminuend-o!

A Clean Attack

"WILL this qualify in your musical criticism contest?" queries I. G. H. of Ripon, Wis. "It is from the Galesburg Republican Register: 'Schipa Fascinates Vast Audience with Immaculate Singing.' Awarded honorable mention, I. G. H. Thank you!"

Little Drops

THE stalwart German tenor who dropped through a stage trapdoor last week probably will wear an inflated gas chest protector when he next essays the rôle of Siegfried.

Honk! Honk!

THE Philadelphia Inquirer is responsible for the following mot: "Lawrence Tibbett's success in singing Ford in 'Falstaff' is not surprising. His American nationality is in itself an assurance he could handle a Ford part well."

QUERY: What did Stravinsky do with all his American wreaths? Possibly when that intrepid modernist got beyond the three-mile limit, some of them went to beautify Davey Jones' locker?

MOTHER: "This is your new tutor!" Johnny (expectantly): "Well, why don't he toot?" Metronome.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Rigoletto" in Paris

Question Box Editor: Is it true that "Rigoletto" was never sung in Paris until Nordica persuaded the author of the play to permit its production there?

I. N. B. Hartford, Conn., March 21, 1925. No. "Rigoletto" was sung first in Paris in 1857, two years before Nordica's birth.

???

"Hark! Hark! the Lark!"

Question Box Editor: In which of Shakespeare's plays is the song "Hark! Hark! the Lark!" which Schubert set to music?

F. B. Tacoma, Wash., March 20, 1925. In Act II, Scene 3, of "Cymbeline."

???

That Dry Throat

Question Box Editor: I am greatly troubled with a dry throat when I sing. What causes this? Can you recommend anything that will alleviate it?

C. G. H. Chicago, March 19, 1925. It is probably the result of nervousness. Try eating a piece of apple before you sing and between song-groups. You

might find some pastilles that would help you, but the apple has been highly recommended by one of the Metropolitan Opera singers.

???

Allegro con Brio

Question Box Editor: What is the exact meaning of "allegro con brio"?

H. Williamsport, Pa., March 20, 1925. "Lively and with spirit."

???

The Eldest Liszt Child

Question Box Editor: Please give the name of Liszt's eldest child.

A. S. Jersey City, N. J., March 22, 1925. She was baptized "Blandine," and married Emile Ollivier, who was Napoleon III's minister of war.

???

The Hexameron

Question Box Editor: Who were the pianists who collaborated with Chopin in a set of variations and what were they called?

V. D. Columbia, S. C., March 13, 1925. The variations were on a theme from

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Bellini's "Puritani" and were entitled: "Hexameron: Morceau de bravoure sur la marche des Puritains de Bellini, composées pour le concert de Mme. la Princesse Belgiojoso au bénéfice des pauvres par MM. Liszt, Thalberg, Pixis, H. Herz, Czerny et Chopin."

???

Weber's Last Waltz

Question Box Editor: Will you kindly tell me the story connected with Weber's Last Waltz?

F. H. E.

Kokomo, Ind., March 14, 1925. There really is no story actually connected with the waltz which is not by Weber at all but by C. G. Reissiger. Weber died suddenly in London in 1826, and the manuscript was found among his papers. It was naturally thought to be his composition, but Reissiger

wrote to the composer Pixis that he had played the piece for Weber before he went to London and Weber asked for a copy of it. This was the copy found, and the error in supposing that the waltz was Weber's composition was a natural one. Louis C. Elson, in his book, "Mistakes and Disputed Points in Music," gives the truth of this as well as of many other so-called stories about well-known compositions.

???

"Pelléas and Mélisande"

Question Box Editor: When was the world-première of "Pelléas et Mélisande" and when the American première?

X. New York City, March 22, 1925. The world-première was in Paris, April 30, 1902, and the American première, New York, Feb. 19, 1908.

Contemporary American Musicians

No. 371
Frank E. Doyle

FRANK E. DOYLE, baritone and teacher of voice, was born in Boston, Mass., on Nov. 28, 1874. His mother



Frank E. Doyle

gave him his first piano lessons and he later studied that instrument under Adolf Bromberg. Soon after his graduation from the Somerville Latin School, Mr. Doyle began the study of the voice with F. W. Perry, under whom he remained for seven years. While intending from the outset to be a teacher, he has had experience in

choirs, both as soloist and conductor, as well as in concert and light opera. Among the first church positions held by Mr. Doyle was one in the old Warren Avenue Baptist Church, where he sang both in the male and the mixed quartets. He was later leader for three years of Saint Catherine's Church, in Somerville. Mr. Doyle also sang as principal baritone with the Colonial Light Opera Company for two seasons, appearing in many New England cities. During all these activities he continued to study the piano as well as theory and harmony. He was both music and dramatic critic for the *Christian Science Monitor* for a period of five years. His pupils have entered many fields of music. Some are teachers, notably John Smallman of Los Angeles, Cal., and Emma Diehm Pratt, lately professor of music at the University of Nevada and now teaching in Reno, Nev. Brenda Bond and Virginia Shelby have entered musical comedy, and Evelyn Jeane, soprano of Boston, is also numbered among Mr. Doyle's pupils. His compositions are chiefly songs, of which "Open Thy Window," "Homeward" and "Pilgrimage" have had wide usage. Mr. Doyle is a man of many hobbies, and is in constant demand as a judge in music contests.

NOVELTIES APPEAL TO CLEVELAND FOLK

Bax Symphony and "Negro" Rhapsody Are Heard with Approval

By Florence M. Barhyte

CLEVELAND, March 21.—The fourteenth program in the Cleveland Orchestra's subscription series was presented to a most enthusiastic audience in Masonic Hall on March 12.

Pablo Casals, 'cellist, was the soloist, and was greeted with an unceasing applause. He chose Haydn's Concerto in D, Op. 101, and played it as no other artist brings it to our ears. The extreme delicacy of the pianissimo passages floated with rare purity and perfection of tone, and the majestic fortissimo measures sang with resounding authority. Particularly fascinating was the Adagio, with its wealth and warmth of tone.

Cleveland was given its first opportunity to hear the Arnold Bax Symphony in E Flat Minor. Nikolai Sokoloff proved again that he is as successful in his interpretations of modern works as in playing the old masters. The Bax number contains many ingratiating moments. The Allegro moderato is a colorful movement, with a suggestion of conflict in the introductory section. The Lento solenne has a mystical mood, tending to be elegiac at times. The closing movement, Allegro maestoso, is of a more colorful lively nature and forms a fine climax.

Another work given an initial Cleveland performance was Balakireff's Oriental Fantasy "Islamey," transcribed

for orchestra by Alfred Casella. This was played with much dash and spirit.

A novelty on the program of the eighth popular concert by the Cleveland Orchestra was the appearance of the Orpheus Male Choir, conducted by Charles D. Dawe. The choir is especially noted for its splendid quality of tone and fine shading. On this occasion it sang Protheroe's "Nun of Nidaros"; Sullivan's "The Long Day Closes"; and Balfe's "Killarney." The audience was extremely enthusiastic and warmly applauded each number. The orchestra gave splendid cooperation in accompanying the first number. For the last three Ben Burtt was the piano accompanist.

Orchestra numbers were of especial interest. Mr. Sokoloff conducted with the utmost enthusiasm and animation. Dvorak's "Carnival" Overture opened the program, and Arensky's "Suite Silhouettes" was a charming number. Goldmark's "Negro" Rhapsody was given an initial Cleveland performance, and met with definite admiration. The Strauss "Beautiful Blue Danube" is always a favorite at these concerts and Tchaikovsky's "1812" Overture formed a spectacular climax.

A program much out of the ordinary was presented by the Cleveland Orchestra, with Mr. Sokoloff conducting, and Beryl Rubinstein, pianist, as soloist in Masonic Hall, recently. Mr. Rubinstein was seated at an Angelus super-reproducing piano, and at moments interrupted his own playing of Liszt's "Hungarian" Fantasia to demonstrate the use of this instrument. For the orchestral numbers we again had the pleasure of listening to Stravinsky's "Firebird," which was given an authoritative reading by Mr. Sokoloff. Schubert's "Unfinished" Symphony completed the program.

teaching, an interest which is expressed by enrollments under him, not as pupils, but as auditors in his master classes. Here they see Mr. Fishel's teaching for beginners and intermediary pupils carried on into advanced work by the famous instructor."

CHICAGO MUSICAL COLLEGE PIONEER IN NORMAL COURSE

Experimental Work in Violin Teaching Under Max Fischel Proves Success as Enrollment Grows

CHICAGO, March 21.—The Chicago Musical College's pioneering experiments in the conducting of normal violin courses are bearing excellent fruit, according to its president, Felix Borowski. The classes to be held in the approaching summer master term show by advance enrollment an increase which bears a significant ratio to the steadily growing attendance in past years.

"We have been especially fortunate," says Mr. Borowski, "in having Max Fischel in charge of our summer normal work in the violin classes. Mr. Fischel, when he undertook the work some five years ago, had published numberless technical works on the mechanical phases of violin study and performance. These exercises had made him well known throughout the country, and it was natural that his first classes should be very well attended. That successive classics should grow notably each summer I attribute to the excellent work Mr. Fischel has done, no less than to the genuine demand for this sort of collective training."

The Chicago Musical College's normal classes in violin cover a highly specialized field. Virtuoso work is not the quest here, but the teaching of teachers is given every emphasis at the command of an able and experienced pedagogue. Mr. Fischel has studied the problems teachers must meet in correcting the faulty habits of pupils who come to them ill prepared or badly instructed. He has developed an extensive teaching repertoire, which he holds is equally as important in his work as is the concert repertoire in other branches of instruction, and he has carefully graded it according to its difficulty and suitability. The developing of the left hands of pupils who already finger well but bow badly, and ensemble work for two or more violinists, have also become a definite portion of his task. The art of memorizing and the art of accompanying are likewise stressed.

"I have been surprised," continues Mr. Borowski, "to find how many violin pupils come to us disgusted at hearing in their lessons only the single line of melody of their own playing. They want to learn to play with an accompaniment as an integral part of their lesson, just as it must be of their eventual performance. Mr. Fischel stresses this necessity from the start. An outgrowth of his work, which I regard as highly satisfactory and convincing, is the interest developed through it in Professor Leopold Auer's

RECITALS IN NEW BRITAIN

Rosa Ponselle and Maier and Pattison Give Programs Under Club Auspices

NEW BRITAIN, CONN., March 21.—Rosa Ponselle was heard in a recent concert at the Capitol Theater, under the auspices of the New Britain Musical Club. Every seat in the house was filled and chairs were placed on the stage. The Metropolitan Opera soprano sang with excellent effect an aria from "Trovatore" and compositions by Pergolesi, Paisiello, Strauss and Fourdrain. Stuart Ross was the accompanist and also presented solo numbers by Grieg, Dvorak, Scott and Verdi.

Guy Maier and Lee Pattison gave a two-piano recital at the Capitol Theater on Sunday afternoon, March 1, under the auspices of the same club. Their recital was very much enjoyed by the large number of music-lovers who formed the audience. The program included works of Raff, Schumann, Saint-Saëns, Duvernoy and Chabrier, and two of their own adaptations.

Mrs. Marie Rozelle Landon, soprano, and Gladys Day, pianist, gave a concert recently under the auspices of Mrs. Charles Chase. Compositions by Cramer, Puccini and Massenet were presented very pleasingly by the artists.

Under the auspices of the Woman's Club of Maple Hill, a musicale was recently presented by Margaret Traver, pianist; Ruth Schade, contralto, and Edna Sims, violinist. The work of the artists was enjoyed. F. L. ENGEL.

Peoria Audiences Welcome Artists

PEORIA, ILL., March 21.—Under the direction of the Amateur Musical Club, of which Mrs. F. A. Stowe is president, Alfred Cortot's piano concert drew a large audience. Much enthusiasm was shown, as was the case with the organ recital given by William Middleschulte. The latter program was given in Grace Presbyterian Church, and two local artists assisted. They were Anna Lucy Smiley, soprano, and Margaret Plowe, contralto. A lecture recital was given before the Amateur Music Club by Clarence Gustlin, pianist, who chose as his subject the American opera "Alhambra" by De Leone. He also touched upon the opera "The Echo" by Frank Patterson. Mrs. Smiley sang.



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ALTHOUGH, for some unknown reason, the number of recitals took a very decided drop last week, there were quite a number of unusual interest, and several prominent artists made their final appearance of the season. Yolanda Méré was among these and Serge Rachmaninoff, both of whom were enthusiastically applauded in exceedingly fine recitals. Lawrence Tibbett drew a crowded house to Carnegie Hall for his first appearance in a song program since his phenomenal success in "Falstaff" at the Metropolitan. Marguerite D'Alvarez presented an interesting program and Ruth St. Denis, with Ted Shawn and the Denishawn Dancers, were again seen in one of their unique performances of solo and ensemble dances. The American Music Guild gave the first hearing to a number of native works and the West End Choral Club gave an all-American program.

Yolanda Méré in Recital

Yolanda Méré, pianist, appeared for

the last time this season in Aeolian Hall on the afternoon of March 16, in a program that did not contain a sonata. Instead there were the Organ Concerto, wrongly ascribed to Wilhelm Friedemann Bach, and a set of "Variations über ein Thema von E. G." by Dohnanyi. It must be admitted that almost any sonata would have been more welcome than the last named. With all due regard to E. G., the theme is uninteresting and the variations are banal and show little ingenuity except for two which might easily have been signed "J. Brahms" and "R. Schumann," respectively. Mme. Méré's performance of both of these numbers was marked by masculine virility and lovely tone in quieter moments. The Serenade in B Flat Minor of Rachmaninoff found instant favor and was repeated, and the Impromptu of Schubert-Liszt made a lovely picture despite a bad job on the transcriber's part. Three Debussy numbers suffered somewhat from lack of pedal effect, and little changes here and there that Mme. Méré made in "Clair de Lune" did not improve that exquisite poem. Liszt's "Liebestraum" was played as an encore, also the Staccato Caprice of Max Vogrich. W. S.

Penelope Davies' Program

A song recital by Penelope Davies, mezzo-soprano, in the music salon of Chickering Hall on Monday evening, March 16, was marked by some excellent vocalism and much appeal of interpretation. Miss Davies has been heard on previous occasions in New York, though this was her sole appearance of the season, and has commanded interest in a voice of clarity and richness and definite seriousness of purpose as interpreter. Last week the singer gave a program of really beautiful works. She began with Morris' arrangement of an Easter Hymn of the Seventeenth Century, "Alleluia," which was effectively given. American numbers included "A Nocturne" by A.

Walter Kramer, "When I Bring to You Colored Toys" by John Alden Carpenter and "A Rondel of Spring" by Frank Bibb, all worthy examples of native art. Subsequent French numbers by Fauré, Lenormand and Fourdrain and "O ma tendre Musette," arranged by Weckerlin, were charmingly sung with fullness of tone and well controlled legato. Two Scandinavian works, "Fylgia" by Stenhammer and "Efter en Sommerfugl" by Grondahl, provided novelty and were appealingly achieved. German lieder by Schubert and Wolf and a miscellaneous group made up of Deems Taylor's haunting harmonization of an old May Day Carol, German's trite "Charming Chloe" and Cadman's "The Moon Drops Low" were last given. Effective use of pianissimo and stressing of the sentiment of the text redeemed a somewhat lugubrious Scottish ballad, "Lord Rendal," arranged by Sharpe. Coenraad Bos played accompaniments of notable delicacy and color. Several encores were added after insistent applause. F. T.

Roszi Varady, 'Cellist

Roszi Varady, 'cellist, gave an interesting recital in the Town Hall on the evening of March 16, with Arthur Loesser at the piano. Beginning with an Allemande by Ariosti, Miss Varady completed her first group with an arrangement by Kodaly of a setting by Bach of the Lord's Prayer. The second group was the Volkmann Concerto. The third was an arrangement by Kodaly of Hungarian airs called "Bear Dance," played from manuscript and having its first performance. The final group was by Glazounoff, Cui and Popper.

Miss Varady played with authority and to the obvious delight of a representative audience. Her tone was full and musical and, especially in its lower reaches, of a rich sonority. The first group was very delightfully given with full understanding of the pure classical style. The Concerto, while it is not one of the most interesting pieces of music, was also played with excellent tone and a technique that was equal to every demand. After the Bear Dance Miss Varady was presented with a large Teddy Bear carrying a bouquet. J. D.

The New York Trio

The New York Trio, Clarence Adler, piano; Louis Edlin, violin, and Cornelius Van Vliet, 'cello, gave its second concert of the season in Aeolian Hall on the evening of March 16, presenting a conservative program which included Haydn's G Major Trio, No. 1; Beethoven's Sonata in F, Op. 24, for Piano and Violin, and the Schubert Trio in B Flat, Op. 99.

The ensemble of the organization in all three numbers was of a high order of excellence. The Haydn was especially well done, and the Rondo all' Ongarese was given with such spirit that the audience broke into applause without waiting for the Presto following. Mr. Adler and Mr. Edlin brought out the beauties of the Beethoven Sonata both by their excellent phrasing and their fine tone. The Schubert Trio was also of high interest, the Andante being a piece of real legato in which the three instruments were finely blended. The audience, which was one of size, was lavish in its applause. J. A. H.

Tibbett Fêted in Recital

A large and fashionable audience was present and there was a definite air of expectation at the New York recital given by Lawrence Tibbett, baritone of the Metropolitan, in Carnegie Hall on the evening of March 16. It was his first metropolitan song program since his sensational "Falstaff" ovation, and his name had been published widely as a result of that achievement. Frank La Forge, composer and pianist—incidentally also Mr. Tibbett's teacher—was at the piano to lend a ripe and well considered art to the accompaniments.

Familiar numbers opened the young baritone's list, the "Caro mio ben" of Giordani and the aria "Hear Me, Ye Winds and Waves" from Handel's "Julius Caesar." Greeted with warm applause at his entrance, Mr. Tibbett exhibited a commendable restraint in his first numbers, singing in musical and well controlled legato style. His voice, of exceptionally fine quality with an aristocratic suavity and resonance, was best

[Continued on page 29]



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NEW ORCHESTRA IN PHILADELPHIA BOW

Metropolitan's "Siegfried" and Concerts by Walter and Stokowski Hailed

By H. T. Craven

PHILADELPHIA, March 23.—The new Pennsylvania Orchestra of 102 players made its bow in an authoritative and welcome invitation concert in the Academy of Music on Sunday evening, March 15. Josef Pasternack, an excellent conductor, well known in the musical life of this community, wielded the baton. It is the intention to solicit for this promising ensemble sufficient interest to support five subscription concerts on Sunday nights next season. From its successful debut it seems that this end will be attained and that the Pennsylvania Orchestra will become an important art factor in Philadelphia, from which place its entire personnel is drawn.

The opening program was enlivening and adroitly compounded. It included the Goldmark Overture "In the Spring"; Tchaikovsky's Fourth Symphony, the Liszt E Flat Concerto, well played by Martin Lisan, and Smetana's graphic and vibrantly romantic tone poem "Ultava." The variety of this musical fare was well calculated to disclose the possibilities of the young orchestra, and the enthusiastic audience pronounced the results extremely satisfying. Special excellences were noticeable in the string choirs and woodwinds, and the magnetism and virility of the conductor inspired the players.

"Ring" Attracts

The interest of music-lovers in the "Ring" cycle of Wagner—all-too-infrequently given here—was definitely expressed in a sold-out house and convincing enthusiasm for the performance of "Siegfried," which Giulio Gatti-Casazza proffered in the Academy of Music last Tuesday evening. This incomparable "Scherzo" of the tetralogy had not been revived here by the Metropolitan organization in nine years.

The artistry of the presentation was brilliantly in keeping with the charm and inspiration of the work. A most creditable *Siegfried* was revealed in the stalwart Rudolf Laubenthal, who admirably sensed the romantic possibilities of this trying rôle, sustained the expression of glowing youth and sang the stirring music of the part with fine clarity and taste.

As was expected, the *Brünnhilde* of Nanny Larsen-Todsen proved an interpretation of great vocal beauty and noble dramatic sincerity. The entire final scene as presented by these principals touched heights of musical splendor.

The *Wanderer* of Friedrich Schorr was, lyrically and histrionically, an almost perfect representation of the Wagnerian concept of a dismayed and confused demiurge, vital with poetic values. George Meader, with crystalline enunciation and a keen grasp of characterization, matched the long-admired Albert Reiss in his impersonation of grovelling "Mime." There was a highly effective *Alberich* in Gustav Schützendorf, a deep-toned *Fafner* in William Gustafson, and a superb *Erda* in Karin Branzell. The *Forest Bird* of Thalia Sabanieva lacked something of the incisive brilliancy requisite in this part. Artur Bodanzky conducted with keenly appreciative authority. The settings were of the old school, but on the whole gratifyingly suitable.

Bruno Walter made his only appearance here this season as guest conductor of the New York Symphony in the last of that orchestra's subscription concerts, given in the Academy on Thursday night of last week. Berlioz's "Symphonie Fantastique" was unearthed for the occasion. This seldom heard work is characteristic of this composer's pioneering musical architecture, a veritable prodigy of fertile instrumental invention for its period, but the thematic substance is far inferior to the virtuosity of treatment, and even in Mr. Walter's firm and respectful interpretation there were disclosed pas-

sages of soporific dreariness. The concert opened with a good reading of Weber's "Oberon" Overture and included the Mozart Double Concerto in E Flat for violin and viola, played respectively by Samuel Dushkin and Lionel Tertis with great skill.

A program which was a model of artistic structure, balance and diversified interest was submitted by Leopold Stokowski at the Philadelphia Orchestra concerts in the Academy on Friday afternoon and Saturday night. Alfred Cortot, pianist, the soloist, played with accustomed polish, clairvoyant interpretive gifts and facile technic the ever lovely Concerto in A Minor of Schumann and a delightful novelty by Germaine Tailleferre, a French modernist. The latter score is couched in the modern idiom, but has convincing melodic qualities and a spirit of fantasy. The composer was present at both concerts and acknowledged the applause from the stage.

Mr. Stokowski brought out all the color and dash of the "Roman Carnival" Overture of Berlioz and displayed further the rich resources of the orchestra in a glowing reading of the Chausson Symphony in B Flat Major. The concluding feature was a novelty, the "Fete-Dieu," from the "Iberia" Suite of Albéniz, transcribed for orchestra—a vividly atmospheric tone picture with Hispanic rhythms, developed skillfully.

Examinations for Juilliard Fellowships Announced

[Continued from page 1]

The Juilliard Musical Foundation announcement is as follows:

"The Juilliard Musical Foundation is prepared to award 100 fellowships in music to American music students. These fellowships will be for study in singing, piano, violin, 'cello and composition. Awards are made by competitive examination conducted by the examining board of the Foundation.

"Students receiving fellowships will receive free instruction under exceptional teachers at the New York school maintained by the Foundation. Each fellowship represents a tuition value of about \$1,000.

"Competing students should be over sixteen and under thirty years of age; they should be citizens of the United States; they should present credits in general education that are the equivalent of a four-year high school course; and they should demonstrate exceptional capacity and training in one or more of the specific divisions of music study.

"Appointments will be made for one school year with an opportunity of renewal at the discretion of the Foundation.

"Students residing at a distance from New York and nominated for fellowships by affiliated schools or accredited teachers, may have traveling expenses paid by the Foundation to New York for examination. Students should make this request at the time of filing the application. Students who are not nominated by affiliated schools or accredited teachers will be permitted to enter the examinations at their own expense. If such students secure a fellowship, traveling expenses may be paid by the Foundation.

"Application for admission to examinations should be made on forms furnished by the Foundation. A letter addressed to the Juilliard Musical Foundation, 49 East Fifty-second Street, New York City, asking for an application blank will receive immediate attention.

"Examinations for the 1925-1926 fellowships will be held in New York City at the Foundation, June 15 to 18 inclusive and Sept. 28 to Oct. 3 inclusive. Application blanks for the June examinations should reach the New York office not later than June 5 and for the September examinations not later than Sept. 18."

George Granberry Receives Bequest of \$1,000 from Novelist

George Folsom Granberry, piano instructor in New York, has been left \$1,000 by the will of the late James Lane Allen, short story writer and novelist. The bulk of the estate has been bequeathed to the city of Lexington, Ky., to be used for the erection of a memorial fountain, and the rest is divided among relatives and friends of the author.

"PACIFIC 231" HAS ST. LOUIS HEARING

Chamlee Sings in Concert with Symphony—Popular List Attracts

By Herbert W. Cost

ST. LOUIS, Mo., March 21.—Two large audiences vouchsafed their enthusiastic approval of Rudolph Ganz' conducting and selection of program material at the fourteenth pair of concerts. Displaying great facility and command of his forces, Mr. Ganz gave inspiring readings of a varied list of numbers, opening the concerts with D'Albert's Overture to "Der Improvisator." Brahms' beautiful Second Symphony was read in excellent taste. Debussy's "L'Après-Midi d'un faun" and Honegger's "Pacific 231" completed the orchestral part. The last work created a rather vivid impression, but proved musically disappointing.

The soloist was Mario Chamlee, tenor, who made one of the finest impressions of any recent visiting artist, singing an aria from "L'Africana" and the Flower Song from "Carmen" with great breadth of tone. He gave as encore "Vesti la giubba" from "Pagliacci" at both performances and Mr. Ganz' "Memory," which he was forced to repeat. His success was well earned.

Rich melody embellished the popular concert of Sunday, which was well attended. The soloist was Molly Margolies, pianist of Kansas City, who gave the Schumann Concerto No. 2 a forceful and musicianly reading. Her technic was adequate. Her tone was colorful. She added Granados' Spanish Dance as an encore. Orchestral numbers included German's "Coronation" March, "Invitation to the Dance" by Weber, an Intermezzo from "Jewels of the Madonna," "Love Song" and "Valse Gentile" by Ferrata and the Overture to Strauss' "Fledermaus," besides two extras. The orchestra and soloist were heartily applauded.

The St. Louis Symphony gave its last children's concert last week in the auditorium of the new Roosevelt High School.

In all, ten concerts of this type have been given throughout the season.

Under the auspices of the Piano Teachers' Educational Association, Arthur Shattuck gave a fine program in Sheldon Memorial Hall. The audience was most appreciative of the artist's work. His program opened with a group of seventeenth century pieces, including works by Purcell, Bach, Couperin, Lully and Scarlatti; four Chopin numbers, excellently played; compositions by Rachmaninoff, Balfour, Gardner, Sauer and Debussy and the Liszt-Busoni Polonaise in E Major, besides several extras.

Michel Gusikoff, violinist, appeared in a unique musical offering at the Grand Central Theater, first broadcasting to the audience, then having his playing reproduced by phonograph and lastly appearing in person.

Detroit Men Play on When Lights Fail at Ann Arbor Convention

ANN ARBOR, MICH., March 23.—The delegates to the Michigan Federation of Music Clubs convention here last week and 3000 other persons who were in Hill Auditorium for the concert of the Detroit Symphony Orchestra last Monday night saw a unique performance, when all the lights went out during the middle of the first number, Dvorak's "Carnival" Overture, leaving the hall in darkness. Some uncomfortable moments were saved by the presence of mind of Ossip Gabrilowitsch, conductor, and the skill and discipline of the orchestra. Those near the front heard Mr. Gabrilowitsch whisper sharply, "Go right ahead," to the violinists and flute, and they continued without halt. One musical reporter counted forty measures during which not a single note of the complicated score was dropped. The lights were out about two minutes, and when they suddenly flashed on again, Mr. Gabrilowitsch, smiling widely, took up his baton and carried his players into the whirling Allegro with which the overture ends. A storm of applause came from the audience at the conclusion of the selection.

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HOFMANN AND FLESCH IN INSTITUTE SERIES

Curtis Faculty Folk Give Philadelphia Lists—New- man Lectures

PHILADELPHIA, March 21.—Scores were unable to secure admission to the second of the series of monthly artist-teacher recitals given by Josef Hofmann and Carl Flesch in the Academy of Music foyer, under the auspices of the Curtis Institute of Music, on March 5. The house was sold out several weeks before the recital.

Mr. Hofmann, who is a member of the piano faculty, and Mr. Flesch, of the violin faculty, gave a program made up of Beethoven's compositions, beginning with the Sonata in C Minor, Op. 30, No. 2; the Sonata in F Major, Op. 24, and concluding with the "Kreutzer" Sonata. The music was superbly given throughout, and the evening was one of delight to lovers of sonata programs.

William E. Walter, who will assume the executive directorship of the Curtis Institute of Music in May, spent three days in Philadelphia, beginning March 5, in consultation with Mrs. Mary Louise Curtis Bok, president of the board of directors, who returned recently from Florida, where she spent the winter.

A tea was given in his honor by Mrs. Bok on the afternoon of March 6, when he was presented to members of the faculty and student body of the Institute.

In the evening Mr. Walter was guest of honor at a dinner at the Art Club, where he met members of the academic faculty of the Institute, Lawrence Adler, adviser of the academic department, and Leopold Stokowski, who is a member of the advisory council and faculty of the Institute. Mr. Walter attended the recital given by Josef Hofmann and Carl Flesch of the piano and violin faculties of the Institute on the evening of March 5, together with Ernest Newman, guest critic of the New York *Evening Post*.

Mr. Newman lectured before members of the Philadelphia Forum on the afternoons of March 2, 3 and 4. More than 175 students of the Curtis Institute of Music, as well as the entire faculty of the school, attended the series of musical talks given by the distinguished London music critic.

Attends Convention

Grace H. Spofford, executive secretary of the Curtis Institute, attended the conference of the National Association of Schools of Music and Allied Arts, held in Rochester, N. Y., on Feb. 28 for the purpose of raising and stabilizing standards of musical education.

In addition to the visit of Mr. Newman, the Curtis Institute of Music was visited on Thursday, March 5, by Kenneth M. Bradley, president of the Bush Conservatory, Chicago.

In the series of semi-weekly recitals being given by members of the faculty in the concert room of the Conservatory department building, Rittenhouse Square, Michael Press of the violin department gave his own arrangements from old masters, among whom were included Hurlbush, Daquin, Mozart and Couperin. He also played his own arrangements of works by Schumann, Brahms, Wagner and Saint-Saëns. Isabella Vengerova of the piano faculty was the accompanist.

The third recital was given by Austin Conradi, member of the piano faculty and honor graduate of the Peabody Conservatory of Music, Baltimore, who showed a tone of great beauty, fluent technique and beautiful sense of interpretation.

Horatio Connell, Philadelphia baritone, who is a member of the voice faculty of the Institute, received a warm welcome at the fourth faculty recital.

The feature of the fifth recital, given by George F. Boyle of the piano faculty, was the enthusiastic reception accorded three of his own compositions, including the Sonata in B Major, just published, Berceuse and Pierrot.

Students' recitals in the Conservatory department began on Feb. 25, and class recitals in the preparatory department in January. Pupils of Mr. Boyle inaugurated the students' recitals, those who played including Ruth Shufro Strauss, who holds the Curtis Institute of Music piano scholarship, Saul Wachansky, Franklin Keboch, Abraham Krup-

nick, Sarah Freedman and Ethel M. Paget.

Isadore Freed, who is a member of the piano faculty of the preparatory department of the Institute, led the string orchestra of the Young Men's and Young Women's Hebrew Association at its initial concert.

Emanuel Zetlin of the violin faculty of the Conservatory played Nardini's Concerto for violin in three movements, Brahms' Sonata in G Major and the Dvorak-Kreisler "Sarasate" at a musical of the Philadelphia Ethical Society.

Ethel Paget, who is studying piano under Mr. Boyle; Gertrude Rosen, studying violin under Mr. Press, and Esther Weston, studying voice under Mr. Connell, gave a musical program at the Pennsylvania Hospital.

Helen Buchanan Hitner, pupil of Mme. Sembrich of the voice faculty, sang folk-songs of various nations and led the Women's Glee Club of the University of Pennsylvania at its concert given at the New Century Club.

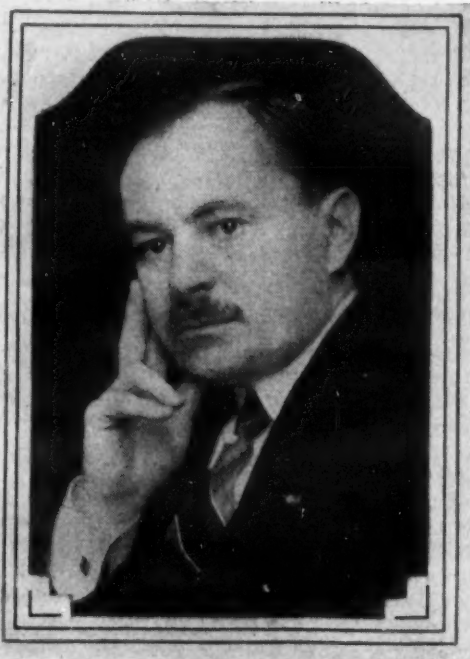
Homer Nearing Gives Allentown Recital

ALLENTOWN, PA., March 21.—Homer Nearing, composer and pianist, was heard in recital recently at the Asbury Methodist Episcopal Church. He has a brilliant, dextrous style and the program brought out to the full his gifts of a masterly performer. Mr. Nearing played a group of his own compositions, which were received with enthusiasm, "Prelude," "Love Song," "Falling Leaves," "Reflection," "Flames" and "Nocturne on an Old Melody." He also played works by Bach, Debussy, Scarlatti, Grieg and other composers.

Lewiston-Auburn Concerts Attract

LEWISTON, ME., March 21.—Lewiston and Auburn music-lovers recently heard the Crawford Adams Company, under the auspices of the B. P. W., in a musical program. Clara Cushing Wood substituted for Mrs. Adams as reader. Mr. Adams gave numerous request numbers. Ruth Brett Zim, soloist, gave popular numbers. A second concert was given by the Pilgrim Quartet of Boston, with Dorothy Berry Carpenter as reader. ALICE FROST LORD.

Vaclav Huml, Violinist and Pedagogue, Coming for Visit to This Country



Vaclav Huml, Noted European Violin Pedagogue

Vaclav Huml, who is considered one of the foremost violin pedagogues in Central Europe, and head of the violin department at the Conservatory in Zagreb, Croatia, is expected to arrive shortly in America. Professor Huml will spend several months in this country, studying the musical situation and visiting friends.

A pupil of Joachim and Sevcik, Professor Huml has created a distinct school of violin playing, many of his pupils being among the better known younger artists in Europe. Two of his exponents, Vlado Kolitsch and Zlatko Balokovic, are now in this country and both have been heard with success. Another pupil, Bratza Yovanowitch, has been acclaimed in the British Isles and in Australia,

and Miroslav Shlik has recently been hailed in London. The fact that practically all the great violinists are now in this country has prompted Professor Huml to visit America at this time. He was offered the post as head of the violin department in one of the larger conservatories, but his activities abroad make it impossible for him to accept. Professor Huml is a nephew of Milka Ternina, formerly one of the leading dramatic sopranos of the Metropolitan.

MANY HEAR ORCHESTRA

Los Angeles Philharmonic Players Appear in San Diego

SAN DIEGO, CAL., March 21.—The Los Angeles Philharmonic Orchestra, under the leadership of Walter Henry Rothwell, delighted a capacity audience in the Spreckles Theater, at its fifth concert of the season. The program was one of the most attractive of the year, including César Franck's D Minor Symphony, numbers by Bach, Liadoff and Strauss, and the "Caprice Espagnole" by Rimsky-Korsakoff.

The Brahms Chamber Music Ensemble, a new local organization, appeared in the Yorick Theater on Tuesday. Members of the Ensemble are all San Diegans and include Eugene Barron, violin; Russell Keeney, viola; Edythe Rowe, 'cello, and Ellen Babcock, piano. Their playing was very good and drew much favorable comment.

The Amphion Club gave a "resident artist" concert in the same theater, presenting Lena Frazee, mezzo-soprano, and James O'Connor and Fred Klosterman, pianists, in two piano numbers. Constance Herreshoff was the accompanist for Miss Frazee.

The Wiley B. Allen Music Company gave a series of programs in the recital hall recently. Artists appearing were Mrs. Vernice Brand, contralto; Edythe Rowe, 'cellist; Ellen Bronson Babcock and James O'Conner, pianists.

W. F. REYER.

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HELEN BOCK Pianist

A REAL APPRECIATION COMMENTING ON HELEN BOCK'S PLAYING IS
STATED IN THE FOLLOWING LETTER WHICH SPEAKS FOR ITSELF

COMMUNITY PLAYHOUSE

Erie, Pa., March 11, 1925.

Dear Miss Friedberg:

I am enclosing the notices from the local papers of the Symphony Concert on Sunday.

Miss Bock was a delight. Her charming personality as well as her artistic playing completely won the admiration of the large and enthusiastic audience which heard her. It was a very great pleasure indeed to have her with us and one which we hope to repeat at some future concert.

The Symphony Orchestra has derived a great deal of pleasure during the season in presenting your artists, who have proven uniformly excellent. We hope that in some future season we may again have the privilege.

With much appreciation of your cooperation, I am

Yours Faithfully

(signed) Henry B. Vincent
Director.

Helen Bock Appears Successfully with Symphony Orchestra Playing Schumann Concerto

The soloist of the concert was the young American pianist, Helen Bock, who played Schumann's Concerto in A minor with the orchestra. Soon after she settled down to playing it was evident that she had something to offer. She played with spontaneous freshness and a certain amount of individuality. The movement was performed with intelligent mastery of her task.

A group of piano solos included "Caprice Hippique," by Sternberg; "Nocturne in C Sharp Minor" by Chopin, and "Rhapsody No. 12" by Liszt. Here again a fine singing tone, commendable technique and good musicianship served to make Miss Bock's playing quite delightful.

The young artist was the recipient of much applause and had to play an extra number.—Erie Times.



Helen Bock Is Great

In Helen Bock, pianist, we had a soloist who commanded respect from the moment she stepped on the stage. As someone remarked: "You couldn't help liking anyone who looks as beautiful as she does." And personality goes a long way. Of this, Miss Bock possesses a great amount. But she does not depend on this alone to carry her through, as was evidenced before she had gone very far with her playing of the Schumann Concerto. She has the proper poetic and romantic style suited to Schumann and played with a fine regard for her instrument, never attempting to force the tone, and at all times showing intelligence and deep feeling so necessary to the interpretation of this romanticist.

However, it was in her group of solo numbers that Miss Bock revealed herself as a fine, sensitive and sincere pianist. The Sternberg "Caprice Hippique" was played in a scintillating and piquant manner with a crisp and clean staccato that brought out its fullest charm.

Note of a greater depth was sounded in the Chopin C-sharp minor Nocturne—and in the closing numbers of the group, the Liszt Twelfth Rhapsody, Miss Bock demonstrated that she possessed the necessary technical requirements and bravura style to cope with the fireworks of this type.

The audience was most cordial and demanded an encore which the pianist granted. A most satisfying soloist and one worth hearing again.—Erie Dispatch Herald.

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Koussevitzky Gives French Novelties and Recital Programs Interest Boston

BOSTON, March 23.—In the Boston Symphony programs of March 20 and 21, Serge Koussevitzky introduced four new French works, one given its world première, two their American and one a Boston first hearing. Adolphe Borchard's "L'Élan" ("Ardor"), composed in 1923 and played now for the first time anywhere, endeavors to express "the intoxication of movement, the gesture of one stretching hands towards the Infinite." On the first page of the score, Borchard has written verses by Henri de Regnier as follows:

"I have seen you rising before me—
you were beautiful. The setting sun with
savage splendor reddened you from your
head to your sabots.
"Fiery was your speed, direct your
course.
"Man and horse, you threw back upon
the blood red sky behind you the double
strength of your ecstasy."

Borchard's music is exceedingly striking, mobile and exultant. There is in it dramatic strain and stress, a strong feeling of groping and yearning, a cumulative progress and halting recession. It is mercilessly dissonant and in its comparatively short course extremely rousing.

Many in the audience greeted the work with prolonged hissing rarely heard in such strong degree at these concerts. The large majority, however, supported Mr. Koussevitzky's judgment. The conductor and orchestra gave a virtuosic reading of the work, and in appreciation of the excellent performance by the orchestra, Mr. Koussevitzky signalled for it to rise and share in the applause.

Roland-Manuel's "Sinfonia" Overture, to "Isabelle et Pantalon," was given its American première. The Overture comments on the incidents of the farce, the characters of which are represented by typical themes. Roland-Manuel, whose real name is Roland Alexis Manuel Lévy, has written clever, pointed music with felicitous orchestral strokes after the manner of Ravel, with whom he had studied.

Another American première was that of André Simon Caplet's "Épiphanie," a fresco for cello and orchestra. The score bears this argument:

"Melchior, the black and gold king, made his way in gorgeous procession to Bethlehem. There, greatly affected, he was enraptured, and to honor the King of the world, he bade his little negroes dance."

There are three episodes in "Épiphanie": The Procession, the "Ecstasy," which takes the form of a long intricate cadenza, and the "Dance of the Little Negroes." The cadenza is played by the cello as a sort of improvisation accompanied only by the monotonous beating on a tambourine and by droning basses. Caplet's music is highly involved, esoteric, and elusive in substance. The "Ecstasy" and the "Dance of the Negroes" proved the most effective. Jean Bedetti, the soloist, gave an admirable performance of the intricate cello music, especially that of the rapturously impassioned cadenza in the "Ecstasy."

In addition to Tchaikovsky's Fifth Symphony, revived here after some fifteen years, and memorably performed, Debussy's "Dance," originally a piano piece, but orchestrated by Ravel for Mr. Koussevitzky, was presented—the latter for the first time in Boston. It proved agreeable music tastefully dressed in orchestral color.

Mason Leads People's Symphony

Stuart Mason conducted the eighteenth concert given by the People's Symphony at the St. James Theater on Sunday afternoon, March 15. His program opened with Dvorak's Symphony "From the New World," which was performed with Mr. Mason's characteristic tastefulness and musicianship. Grateful music was Fauré's "Pélleas and Mélisande" Suite from the incidental music to Maeterlinck's play. For closing number, Mr. Mason gave a lucid and dramatic

reading of George W. Chadwick's stirring "Anniversary" Overture, written by Mr. Chadwick to commemorate his completion of twenty-five years of service as director of the New England Conservatory. Mildred Cobb, soprano, sang the aria "Un bel di vedremo" from "Madama Butterfly," with rich voice and dramatic spirit, and was obliged to give an encore.

Giannini in Recital

Dusolina Giannini, soprano, already heard here as soloist with the Boston Symphony and with the Harvard Glee Club, gave a concert of her own at Symphony Hall on Sunday afternoon, March 15. Again Miss Giannini scored a signal success by virtue of her fresh, opulent voice of distinctive timbre and wide, even range. She invested her songs with a rare, infectious spirit and verve. She brought to them also a high degree of vocal skill. Especially well liked were a requested group of Italian folk songs arranged by Geni Sadoro. Meta Schumann was a tasteful accompanist.

Flute Players' Concert

The Boston Flute Players gave a concert at the Boston Art Club on Sunday afternoon, March 15. Georges Laurent, the musical director who has been responsible for the excellence and novelty of the programs, arranged a program of unusual interest. Two Boston pianists and composers, Edith R. Noyes and Margaret Starr McLain, took part in the performance of their own works. Mme. Noyes was assisted by Fernand Thillois, violinist, and Marjorie Patten Weaver, cellist, in the performance of her trio "Legende d'Amour," a work of significant musical content and of strong romantic feeling, effectively written for the three instruments.

Well liked also was Mme. Noyes' colorful and plaintive "Indian" Violin Sonata, in which the composer and Mr. Thillois took part. Miss McLain's Quintet for two violins, viola, cello and piano, was played for the first time by Fernand Thillois, Daniel Kuntz, Louis Artières, Georges Miquelle, and the composer at the piano. Miss McLain's music showed strong individuality and skillful instrumental writing. It revealed once again the youthful writer's high talents for composition. Georges Laurent, flautist, and Jésus M. Sanroma, pianist, gave a genuinely musicianly performance of Ph. Gaubert's Sonata for Flute and Piano.

A work of signal interest was the first performance of Eugene Goossens' "Five Impressions of a Holiday" for flute, cello and piano, played by Mr. Laurent, Mr. Miquelle and Mr. Sanroma. The "Five Impressions" are delectably descriptive miniature sketches illustrative of the following titles: "In the Hills," "By the Rivers," "The Water Wheel," "The Village Church" and "At the Fair."

Alfredo Oswald's Recital

Alfredo Oswald, pianist, recently heard as soloist with the People's Symphony, gave a piano recital at Jordan Hall on Tuesday evening, March 17, for the benefit of the South End Music School. Of chief interest on his program was Villa-Lobos's "The Baby's Family," a suite of doll pieces using popular Brazilian themes. Mr. Oswald played the clever bits with telling touch and pointed humor. The pianist was especially happy in his performance of numbers by Bach, in which he revealed an excellent finger technique and a feeling for tonal structure. In music by Chopin Mr. Oswald again showed his crisp, clear, scintillating technic.

Eva Gauthier Sings Novelties

Eva Gauthier gave a program of unusual and lovely music, aided in part by a string quartet and flute, at Jordan Hall on Wednesday evening, March 18. She sang a group of airs, folk-songs and madrigals; old and modern settings of Shakespeare; chamber music for voice and various combinations of in-

struments; modern French and contemporary Russian songs, and a group of American songs. As usual, Mme. Gauthier's songs were of striking novelty. Several of her songs had to be repeated. Those with instrumental obbligato were especially fascinating. Mme. Gauthier interpreted these works with sympathy and distinction of style. R. Gundersen and H. Werner, violinists; Arthur Feidler, viola; J. Langendoen, cello, and Mr. Laurent were the assisting instrumentalists. Gordon Hampson gave excellent account of himself in the exceedingly intricate accompaniments. A notable audience attended the concert.

Mezzo-Contralto Heard

Bertha Putney Dudley, mezzo-contralto, gave a song recital in the music room of the Women's Republican Club on Wednesday evening, March 18. Mrs. Dudley disclosed a smooth-textured and well-trained voice of agreeable quality and warmth. Clear diction and poised technic enhanced the beauty of her singing. She showed keen intelligence and musical discrimination in her interesting interpretations. Harris Shaw was a capable accompanist.

Rachmaninoff Impresses

Sergei Rachmaninoff gave a piano recital in Symphony Hall on Thursday evening, March 19, playing Gluck-Saint-Saën's Caprice, Air de Ballet from "Alceste," the Thirty-two Variations in C Minor and the "Appassionata" Sonata of Beethoven, a group of his own Preludes and Etudes, and Liszt's "Sonnetto del Petrarca" and Polonaise. Again Mr. Rachmaninoff played with somber moodiness, biting rhythm and brittle tonal sparkle. The "Appassionata" was given a heroic and impassioned performance, free from rhythmic or tonal hysteria. His own works showed the composer's fondness for massed chord effects and for stark rhythms. Liszt's music was transfigured into mighty tone poems. Many encores followed after the program.

Baritone in Song Program

Wellington Smith, baritone, gave a tasteful program of songs at his recital in Jordan Hall on Thursday evening, March 19. Mr. Smith possesses a smooth, resonant and flexible voice of good quality. He sings with imagination and intelligence, with a predisposition for songs of a dramatic nature. His lyric songs, too, were sung expressively, with beautiful tonal effects and with feeling for mood. Ellmer Zoller was an able accompanist.

Carol Robinson Heard

Carol Robinson, at her piano recital in Steinert Hall on Friday evening, March 20, gave an unusual program

of works which contained compositions by Alaleona, Bach, Haydn, Franck, Beethoven, Chopin, Moussorgsky, Bortkiewicz, Balakireff, Carl Beeche, MacDowell, Chabrier, Liszt, and a prelude and capriccio of her own. Miss Robinson's playing was distinguished for its sparkle, brilliance and technical dash. In her interpretations the pianist showed strong individuality and a forceful imagination.

Bruce Simonds' Recital

Bruce Simonds, pianist, gave a program removed from the conventional at his recital in Jordan Hall on Saturday afternoon, March 21. On his program were Bach's Caprice "on the departure of his beloved brother," three numbers by Couperin, Schumann's Toccata, Franck's Prelude, Choral et Fugue, and numbers by De Severac, D'Indy, Castelnuovo-Tedesco, Chopin and Brahms. Mr. Simonds' playing was marked by singular delicacy of tone and color in the Bach and Couperin pieces. Daintiness and light fancy pervaded his playing throughout this music. Mr. Simonds played a "Paturage" by D'Indy, and gave a truly noble, dignified and poised performance of Franck's Prelude, Choral et Fugue. For the most part, he played with beautiful tone and good rhythm.

Handel and Haydn Event

The Handel and Haydn Society, conducted by Emil Mollenhauer, gave a program of music for young people at Symphony Hall on Wednesday afternoon, March 18. Mary Dyer, soprano, was the assisting soloist and Frank Luker the organist.

HENRY LEVINE.

NAME FESTIVAL ARTISTS

Annual Spartanburg Programs to Have Notable Soloists

SPARTANBURG, S. C., March 21.—F. W. Wodell, conductor of the Spartanburg Music Festival, announces that the following artists will be heard in the coming festival, on May 6, 7 and 8: Rosa Ponselle, soprano; Mario Chamlee, lyric tenor; Ossip Gabrilowitch, pianist; Marina Campinari, lyric soprano; Frances Paperte, mezzo-soprano; Douglas Stanbury, baritone; Augusta Lenska, contralto; Lillian Gustafson, soprano; Rhys Morgan, tenor, and Fraser Grange, baritone. The Philadelphia Festival Orchestra, under Thaddeus Rich, will play at the concerts.

Choral practice is being held regularly two nights each week for the festival. The chorus this year will be composed of about 400 of the best local singers. The children's chorus of 500 will also play an important part in the festival.



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INDIANAPOLIS HEARS GANZ IN TWO ROLES

Plays Grieg Concerto with Own Forces—Joslyn Work Given Hearing

By Pauline Schellschmidt

INDIANAPOLIS, IND., March 21.—The third and final concert sponsored by the Indianapolis Symphony Society was given by the St. Louis Symphony, Rudolph Ganz conducting, in the Murat Theater on March 16. The program included Brahms' Second Symphony, the Overture to "Improvvisator" by Eugen D'Albert, "Last Spring" by Grieg and the spirited "War Dance" from Henry Joslyn's Suite, "Native Moments," the last heard here for the first time. The soloists were Helen Traubel, dramatic soprano, who sang in splendid style "Dich, Teure Halle" from "Tannhäuser" and, as an encore, Ganz' "What Is Love?" and Mr. Ganz himself, who showed piano mastery in a beautiful performance of the Concerto in A Minor by Grieg. Frederick Fisher conducted the orchestra for the concerto.

An enjoyable afternoon program was given by Clarence Gustlin in the Masonic Temple on March 13. The Matinée Musicale presented the lecturer-pianist, who is sent out by the National Federation of Music Clubs to familiarize the American public with American operas as a part of its work for American music and musicians. The opera "Aglala" by Francesco De Leone, with a libretto by Cecil Fanning, was carefully reviewed, with illustrations played by Mr. Gustlin and excerpts sung by Helen Warrum Chappell, Mrs. James H. Lowry, Vaughn Cornish and George Kadel. Berta M. Ruick and Helen Smith Folz were the accompanists. Mr. Gustlin concluded his program by playing three new American compositions, "Humoresque" by Stringfield, dedicated to him; "Cowboy's Ride" by Gertrude Ross and a Prelude by Paul Martin.

The Raper Commandery Choir was heard in a program in the Masonic Temple on March 14, under the leadership of George Kadel. Numbers given were "Winter Song" by Bullard, "The Blind Plowman" by Clarke, "In Vocal Combat" by Dudley Buck, "Kashmiri Song" by Amy Woodforde-Finden, "Red

Skies Above the Wigwam" by Dvorak and others. Everton Stidham sang "The Two Grenadiers" by Schumann, "In the Time of Roses" by Reichardt and songs by Squires, Speaks and McGill. Charles Hansen and Clarence Carson were the accompanists.

The Harmonie Club reviewed Flotow's "Martha" at the meeting on March 16 in the home of Mrs. Otto D. Lefler. The program was given by Mrs. Frank Cregor, Mrs. Harvey Martin, Mrs. Charles Fitch, Mrs. James Ogden, Mrs. Ruth Devin, Mrs. Louis Becovitz, Mrs. Robert Blake, Mrs. Frank Edenharter, Mrs. U. McMurtrie, Helen Smith Folz, Emma Doeppers and Paula Kipp.

JERITZA VISITS TEXAS

Concert in San Antonio Is Heard by Capacity Audience

SAN ANTONIO, TEX., March 21.—Maria Jeritza, soprano, was presented in a twilight concert, on March 10, by the Mozart Choral Society. The Majestic Theater was completely sold out and many persons stood during the performance. An ovation awaited Mme. Jeritza, who impressed chiefly in *Elsa's Dream*, from "Lohengrin," and an aria from "Gloconda." "Pleures, mes yeux," from Massenet's "Cid," the "Song of the Lute" from Korngold's "Dead City," and songs by Schumann, Strauss, Duparc, Debussy, Beach and Terry were also given. Maximilian Rose, violinist, assisted with two groups of numbers by Handel-Hubay, Mozart-Kreisler, Tchaikovsky, Daquin-Manen and Sarasate. Emil Polak was the accompanist. The Mozart Choral Society sang Gaiety's "Salutation" and Schubert's "Omnipotence" in excellent style, under David L. Ormesher. Walter Dunham was at the organ and Ada N. Rice at the piano. The chorus numbers sixty-two women's voices.

Birdice Blye, pianist, appeared in recital on March 9 in Our Lady of the Lake College, receiving sincere commendation for her sound musical attainments. Beethoven's "Appassionata" Sonata and Chopin numbers were played, and a portion of the program was devoted to works by Scriabin, Debussy, MacDowell, Ireland and Albeniz, which were made exceptionally interesting. An interesting feature was the performance of a Berceuse by Clara Duggan Madison, a resident teacher and composer, who was in the audience and shared the applause.

GENEVIEVE M. TUCKER.

Paul Kochanski Listed for Many Engagements in Europe This Summer

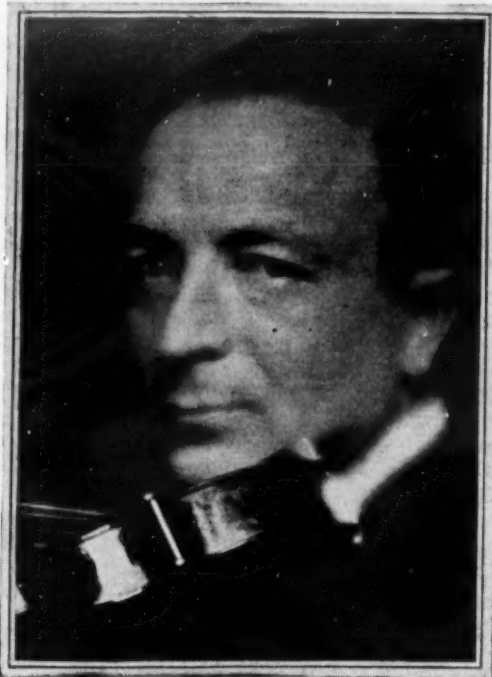


Photo by Pirie MacDonald

Paul Kochanski, Violinist

Paul Kochanski, Polish violinist, who is bringing to a close an active season, will sail for Europe on the Paris on May 16 in order to fulfill a series of important engagements abroad. His recital appearances have been the musical events of the season in many cities and few violinists have been heard more frequently as orchestral soloist. Appearances with the New York Symphony and the Boston Symphony will be among his last engagements in this country. In Europe Mr. Kochanski's ability as an orchestral soloist is also widely recognized. In London he will appear with the London Symphony on June 16 and four days later will play with the Queen's Hall Orchestra under Sir Henry Wood. Following a recital in London in the same month he will go to Paris, where he will appear with the Colonne Orchestra early in July. The violinist will spend the remainder of July golfing at Saint Jean de Luz, and in August will go to San Sebastian. Mr. Kochanski will return to his native Poland for a series of ten engagements in September. He will sail for America in October, arriving in New York in the latter part of the month for another tour under the management of George Engles.

BRAHMS REQUIEM SUNG

Pittsburgh Hears Mendelssohn Choir and Settlement Program

PITTSBURGH, PA., March 21.—An attractive program was given in Carnegie Music Hall on the evening of March 6 by the Mendelssohn Choir, under the leadership of Ernest Lunt. Brahms' "German Requiem" was excellently sung, and the masterwork was appreciated by an enthusiastic audience.

At the Pittsburgh Musical Institute an informal program talk was given by Charles N. Boyd, who discussed the programs to be presented by the New York Philharmonic Orchestra, under Willem Mengelberg. Two-piano arrangements of Beethoven's Third and of Tchaikovsky's Fourth Symphonies were capably played by Dallmeyer Russell and William H. Oetting, Pittsburgh pianists.

The Tuesday Musical Club gave a very interesting program at the Irene Kaufmann Settlement, the first of a series, under the direction of Mrs. Eva Frosh Lehmann. Mrs. F. F. Rohrer, first vice-president, gave a short talk. Mrs. Hazel Peck Speer, pianist; Mrs. Winifred F. Perry, contralto; Mrs. Marie Crawford Pease, soprano, and Mrs. Martha Myers Murdock, accompanist, appeared on the program.

This concert marked an interesting development in the Irene Settlement Music Department, which is now affiliated with the Tuesday Music Club. A committee of five headed by Mrs. Eva Frosh Lehmann and composed of Mrs. C. W. Dierks, Mrs. Gertrude Thomas, Mrs. Will Earhart, Mrs. Francis Knox, and Mrs. Winifred Perry will cooperate with the Settlement Music Department in supplying the necessary teaching ma-

terial and entertainment for the Sunday night concerts.

The Settlement Music Department is in charge of Miss Anna Laufe. Instruction is given in violin, piano and voice. There is also a junior and advanced orchestra and several glee clubs. With the cooperation of the Tuesday Musical Club it is planned to expand the different activities and increase the teaching staff.

WILLIAM E. BENSWANGER.

KANSAS CITY PLAYERS IN SAINT-SAENS' "CARNIVAL"

Mollie Margolies Is Soloist with De Rubertis Forces—Recital by Guest Impressive

KANSAS CITY, MO., March 21.—For the last concert in the Little Symphony series, given in Ivanhoe Auditorium recently, N. De Rubertis, conductor, chose music of Moussorgsky, Borodin, Victor Herbert and Saint-Saëns. The last-named was represented by his "Carnival of the Animals," heard here for the first time, and a high light of the program. Mr. De Rubertis infused a delightful spirit of humor into the musical caricatures, and the audience thoroughly enjoyed the novelty. The two pianos were effectively played by Savino Rendina and George Parrish, the audience applauding the "Pianists" section until it was repeated. "The Swan," played with beauty of tone by Delssohn Conway, cellist, was also repeated.

Mollie Margolies, pianist, playing the last two movements of the Schumann Concerto in A Minor, was received with decided enthusiasm. She played with poetic insight, sureness of technic and sympathetic regard for the composers' ideas. Miss Margolies substituted as soloist for Marie Kryl of Chicago, who could not appear on account of illness. She gave three extra numbers.

An outstanding event of the Fritschy concert series was Myra Hess, first local piano recital, in the Schubert Theater on March 3. Miss Hess delivered her musical message with perfectly balanced piano style. She was vociferously applauded through the entire program and graciously added many encores.

Pietro A. Yon, concert organist, was heard recently in a recital at the First Christian Church. In a program of compositions by Marty, Barnes, Boellman, Bach, César Franck and a number of his own compositions, Mr. Yon displayed dexterity and skill. The audience was large and demonstrative. The concert was arranged by Richard Canterbury.

Mrs. William J. Morrissy, soprano, of the Franklin Hunt studio, Leavenworth, Kan., was heard as soloist in an aria by Tchaikovsky with the Little Symphony Orchestra recently at Ivanhoe Auditorium. She was cordially received.

The Kansas City Music Teachers' Association elected the following officers at a meeting held at Conservatory Hall on March 9. Mary Witters, president; Harry Seitz, vice-president; Pearl Weidman, recording secretary; Ruth Erhardt, corresponding secretary; Amy Winning, treasurer, and Charles H. Cease, auditor.

BLANCHE LEDERMAN.

Matzenauer and Leginska Heard in Recitals in Zanesville

ZANESVILLE, OHIO, March 21.—The Thursday Matinée Music Club presented Margaret Matzenauer, contralto, in its second concert of the season at the Welles Theater. George Vause was the accompanist and gave a solo group by John Ireland and Chausson. Mme. Matzenauer sang splendidly "Voci di donna" from "La Gioconda," "Liet Signor" from "Les Huguenots" and "Ah, mon fils" from "Le Prophète." She graciously gave an encore after each of her four groups. The same club recently presented Ethel Leginska, pianist, in a recital. The artist was much applauded in numbers by Liszt, Chopin, Goossens and herself. She gave a number of extras.

ORA DELPHA LANE.

Leader of United States Navy Band Created a Senior Lieutenant

WASHINGTON, March 21.—Charles T. Benter, leader of the United States Navy Band, was made a Senior Lieutenant of the United States Navy by a bill passed by the last Congress and signed by the President the night before the adjournment. This measure also makes this Naval organization a permanent one.

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Favorites Return for Chicago Concerts

CHICAGO, March 21.—Maria Jeritza's return to Chicago in concert at the Auditorium last Sunday was one of the most interesting events of the season. Recitals by Pablo Casals, Alfred Cortot and others and the opening program in Clara Clemens' cycle of seven historical programs were other important happenings of the week.

Mme. Jeritza impressed her audience much as she did in her only previous appearance here, two years ago. Her singing disclosed an equipment of extraordinary completeness and power. The top of her voice has a golden expansiveness which delighted her hearers and its entire range is controlled with skill. The soprano sang arias from "Le Cid" and "La Forza del Destino," a group of German classics and some French and English songs with astonishing vocal abandon and justice and with a force and brilliance that made the concert one of the most engrossing of many months. Maxmilian Rose, violinist, the assisting artist, played with excellent tone and musical style. Emil Pollak supplied suitable accompaniments.

Cortot in Moussorgsky Work

Alfred Cortot's program at Orchestra Hall on March 15 was one of the most attractive presented here this season. It included in addition to César Franck's Prelude, Chorale and Fugue, twelve Chopin Études, Debussy's "Children's Corner" and the pianist played the "Pictures at an Exposition" of Moussorgsky. His playing showed a polished interpretative art which was an able instrument for his originality, sympathy, and clearness of insight as an artist.

Owens Conducts Welsh Music

A program of Welsh music, practically all of which was new to America, was the unique offering of the Haydn Choral Society in its concert at Orchestra Hall on March 16. Interesting items on the list included T. Hopkins' Overture, "Brytanic"; Welsh songs by Clara Novello Davies, Daniel Protheroe and R. S. Hughes; an excellent choral fantasy on Welsh Airs by Haydn Owens, the accomplished leader of the society; "Wal-

ford Davies' Festival Overture; Kenneth Harding's orchestral Prelude; Cyril Jenkins' "Keltic" Rhapsody, and choral numbers by Emlyn Evans and Mr. Protheroe. The chorus sang with fine tone and spirit, and its diction had great clarity. A remarkably satisfying sincerity imbued its entire performance, one of the best Mr. Owens has offered in his several successful seasons. Players from the Chicago Symphony gave accomplished interpretations of the orchestral numbers which Mr. Owens had chosen with good taste.

The soloists were Rhys Morgan, who has previously given Chicago great pleasure by the candor of his style and the heroic resonance of an unusual voice, and Gwennie Evans, who sang with a voice of clear quality and ample power and with style. Stanley Seder and Stewart Wille were at the organ and piano respectively.

Brailowsky in Recital

Alexander Brailowsky, who made his Chicago debut recently under Stock, was heard in his first Chicago recital at Orchestra Hall on March 17 by a large and most responsive audience. Beethoven's "Appassionata" Sonata was the chief item in an admirably performed list and was played with singular force and dexterity and very satisfying fidelity to classic outline. Music by Bach, Scarlatti, Chopin and Liszt aroused applause to the echo for the pianist's scintillant technical skill.

Historical Cycle Begun

Clara Clemens, mezzo-soprano, began her series of seven historical recitals on the development of the song at Kimball Hall on March 17. Her program was devoted to folk-songs of seven nations, which were delivered with abundant interpretative freedom and with a quality of tone which was very effective in *mezza voce* and which nevertheless sometimes mounted to astonishing power. Isaac Van Grove was the accompanist. The audience was pleased with Mme. Clemens' singing and stayed to hear extra music at the end.

Joseph Coleman Plays

Joseph Coleman, violinist, delighted his audience in recital in the foyer of Orchestra Hall on Wednesday afternoon, playing Lalo's Symphonie Espagnole, a Vitali Chaconne and miscellaneous music. His tone was one of beauty, and the candor and sympathy of his playing gave the recital intimacy and a salient individuality. William Beller supplied most interesting accompaniments.

Casals Gives 'Cello Recital

Pablo Casals gave his single 'cello recital of the year in Chicago at the Studebaker Theater on March 15, giving an admirable account of his remarkably finished and easy workmanship, of beauty and significance. His poetic art was superbly shown in a performance which had structural firmness and perfect proportion and which kept a good sized and respectful audience at a high pitch of enthusiasm. Edouard Gendron was the accompanist.

Schipa Heard with Chorus

Tito Schipa, returning to Chicago to sing with the Swift and Company Male Chorus at Orchestra Hall on March 19, was hailed by a large and appreciative audience which exacted many extra songs from a favorite tenor. The Chicago Opera singer displayed as constantly as in the past a mastery of the art of singing in which no one surpasses him.

The chorus, singing with unwonted beauty of tone and sonority under the leadership of D. A. Clippinger, presented among other things Louis Victor Saar's prize composition, a setting of Longfellow's "The Singers," a work which mounts to some noble climaxes and is of great interest and ingenuity throughout. The composer, at the piano, was assisted by Edgar Nelson at the organ. Adalbert Huguélet supplied the

accompaniments for the other choral works, and José Echaniz was an admirable accompanist for Mr. Schipa.

Cantor Gives Program

Cantor A. Kritiz, a bass-baritone with an unusually beautiful voice, admirably schooled to the florid style, was heard at Kimball Hall on March 15 by a delighted audience. Pearl Bernstein, soprano, who assisted him, disclosed promise and a voice of much brilliance.

Finston Leads Orchestra

The virtuosity of the Chicago Theater Orchestra was brilliantly displayed at Nathaniel Finston's Sunday noon concert, which was attended by a huge and enthusiastic throng. The excellence of the players' performance was equalled by the complete command exerted by the skillful and diligent leader. Stell Andersen played Liszt's E Flat Piano Concerto with phenomenal ease and agility and was heartily received.

Tenor and Child Pianist Appear

Frederick Newell Wood, tenor, sang at the Fine Arts Recital Hall on March 19, disclosing an admirably produced voice and a practically flawless diction. Rosalind Kaplan, substituting at short notice for an indisposed pianist, played with a technic and an authority surprisingly matured for a player who is not yet, apparently, in her teens.

EUGENE STINSON.

In Chicago Studios

Chicago, March 21.

CHICAGO MUSICAL COLLEGE

The regular Sunday program was given at the Central Theater on March 15 by artist students of the college. Piano students were heard in recital at the College Recital Hall on March 19.

AMERICAN CONSERVATORY

Adalbert Huguélet is making a tour through the South, giving piano recitals in Illinois, Texas, Oklahoma and Mississippi; two of the appearances will be made at music festivals. Louise Robyn, of the faculty, gave an informal talk on material for elementary piano training before the Teachers' Society of Boston, Mass. Alma Mehus, former pupil of the Conservatory, who spent the last two seasons in Berlin, where she appeared in recital and as a soloist with the Berlin Philharmonic, has returned to America, and will give a series of piano recitals in Minnesota and South Dakota. Elva Ostrom has begun a ten weeks' engagement on the Redpath Chautauqua circuit. Esther Hirschberg gave a piano recital in Waterloo, Iowa. President John J. Hattstaedt has returned from his annual mid-winter sojourn in Miami, Fla. On the way he attended the meeting of directors of music schools held in Rochester. Alice Baran, Edgar Burtis, Bernice Bott, Evelyn Steinberg, Bessie Ackerstrom, Grace Hansen, Saul Dorfman, James Vandersall, August Stelling, Mollie Pomeranz and Helen Rauh were heard in a program given by advanced violin and piano pupils in Kimball Hall. Allen Spencer, of the faculty, was heard in piano recital at the Iowa State Agricultural College at Ames, Iowa, Monday. Henry P. Eames, of the faculty, gave piano lecture recitals at Springfield, Ill., and Manchester College, Ind., this week. He was also heard in a Venetian program at

the Art Institute on Monday. Voice and piano students took part in a program last Sunday afternoon.

BUSH CONSERVATORY

Advance enrollment in Frederic Lamond's master class for the summer, and applications for his free scholarship have been numerous since announcement of his engagement was made. Mr. Lamond will examine candidates for his scholarship on June 26. The following officers of the class of 1925 have been elected: Florence Steele, president; Blanche Loper, vice-president; Pauline Toedtman, secretary; Mary Walker, treasurer, and Leotta Rawson, vocational secretary. The graduating class is the largest in the history of the conservatory. The opera class is finishing a study of "Martha," and will next study "The Bohemian Girl." Voice pupils were heard in recital on Tuesday evening. Piano and violin pupils played on Wednesday evening. Guy Hague, Beulah Van Epps and Lorene Bouillon sang at a studio recital this week. Zara Sumner and Viola Nipp, graduating students of the School Music department, are preparing a performance of Miessner's "The May Queen" in the Glen View high school. This work is a requirement preliminary to graduation from the department. Students of the junior high school class were addressed recently by Leon Hertzog of the Blue Island Junior high school, and senior students by Margaret Street. Esther Fitton sang March 20. Mrs. Mentor Wheat sang for the Freeport Woman's Club on Sunday. Louis Kreidler, well-known baritone of the faculty, reports that his pupil, Edgar Kerr, gave a recital in Muscatine, Iowa, on March 10. The appearance was a re-engagement from last season. Mr. Kerr is also soloist at the Calvary Presbyterian Church. Harold Sanford was heard as piano soloist with the MacDowell Club Orchestra of Milwaukee on March 19. The company, which has been preparing "Daddy Longlegs," under the department of dramatic art, gave a dress rehearsal Wednesday, and leaves town today for a tour of twenty-one weeks. Charlotte Simons, soprano, and Blanche Loper, pianist, were heard in the recital hall on Thursday evening, with Bernard Helfrich accompanying. Two one-act plays, "Ever Young" and "The China Pig," were given by members of the junior dramatic class on Thursday, with the Sylvan Singers assisting.



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New York's Round of Concerts and Recitals

[Continued from page 23]

disclosed in the first numbers and in three songs by Moussorgsky which closed his list—"The Song of the Flea," "After the Battle" and "My Little Room." The latter, besides being masterpieces of poignant expression, gave scope also for his dramatic gifts, which tended to assert themselves increasingly throughout the evening.

His program was not an easy one to sing and might have taxed the endurance and versatility of one far more mature in the art of song interpretation. The sole operatic number was "Eri tu" from Verdi's "Masked Ball"—not perhaps as wise a choice as might have been made by the singer, for it exploits, not the striking dramatic expression of which he has shown a surprising mastery, but sustained cantilena. The strain of a recital appearance under circumstances so heralded told somewhat on the singer midway of his list. His group of German lieder—three excerpts from Schumann's "Dichterliebe" and Brahms' "Sapphische Ode" and "O Liebliche Wanger"—proffered very smooth vocalism, good phrasing and distinct diction, if perhaps not the ultimate in emotional expression.

Works in English had a substantial representation. Besides Mr. La Forge's "Before the Crucifix" and "Sanctuary," the latter given as encore, there was "My Parting Gift" by Elinor Warren, to a text by the baritone's wife, "A Kingdom by the Sea" by Somervell and "Love Went A-Riding" by Bridge. There were salvos of applause throughout the evening, vocal "Bravos" and many recalls, with ovations in which Mr. La Forge shared.

Laura Stroud's Second Recital

For her second recital of the season Laura Stroud, pianist, selected an interesting and well balanced program, which she presented in a highly satisfactory fashion. Beginning with Beethoven's Sonata in D, Op. 10, No. 3, Miss Stroud continued with Bach's difficult and beautiful C Sharp Major Prelude and Fugue and a Brahms Intermezzo and Rhapsody. The third group was of Debussy, Liszt and Rachmaninoff, and the fourth entirely of Chopin.

As at her first recital, Miss Stroud exhibited good taste and a well developed technique. The Sonata was well played in the main, even if no great emotional depths were probed. The lovely Fugue was played much too fast, the theme being sharply defined at each announcement but the accompanying counterpoint blurred through excess of speed. The Brahms Intermezzo, Op. 118, was a good piece of tone color, and Debussy's "Dr. Gradus ad Parnassum" and "The Maid with the Flaxen Hair" were both atmospheric. Liszt's Concert Etude in D Flat and the Chopin numbers exhibited good technique, though the Chopin was all rather stereotyped. Chopin in the matter of choice.

J. A. H.

Mme. D'Alvarez's Last Recital

Marguerite D'Alvarez gave her last recital of the season in the Town Hall on the evening of March 17. Mme. D'Alvarez departed somewhat from the artistic path which she has trodden in seasons past and began her program with two Purcell numbers, "Thy Hand, Belinda, Darkness Shades Me" and "I Attempt from Love's Sickness to Fly,"

and two works by Guck. Proceeding to her second group, she sang Bantock's "The Celestial Weaver," Sibelius's "The Tryst," "The Next Market Day" and Ireland's "Sea Fever." Songs by Chausson and Debussy were followed by a group of numbers in Spanish. As in her previous recitals, Mme. D'Alvarez touched everything with her vivid personality, but she was obviously not in her best voice, which prevented her from realizing the full measure of beauty which her songs contained. Yet her firm intellectual grasp of her texts and her unerring dramatic instinct, however, frequently made her singing very effective, and she was given vociferous applause by a good-sized audience and added extras generously. Morton Howard played good accompaniments.

H. C.

Denis, Shawn, Denishawn

The intelligence and individuality that have always characterized the work of Ruth St. Denis, Ted Shawn and the Denishawn Dancers made their performance in Carnegie Hall on the evening of March 17 an event of peculiar significance. No other company of dancers follows quite the same lines; few artists in this field show an equal amount of originality, and in the matter of humor they are uniquely delightful.

As an example of the progressive impulse animating Miss St. Denis, Ted Shawn and their associates, there may be cited the divertissement composed by Doris Humphrey and called an "experiment," an ensemble number bearing the title "Tragica" and danced without musical accompaniment. This was exceedingly effective. For rich, broad comedy in ensemble work, there was the "Boston Fancy—1854"; and vividness, gayety and the joy of living were clearly exemplified in "Cuadro Flamenco," a Spanish Gipsy scene in which spoken dialogue was introduced as a kind of obbligate.

Solos were not less absorbing. Miss St. Denis, basing her interpretations on principles previously employed with brilliant effect but keeping her art in a state of fluidity, was seen in the "Dance of the Black and Gold Sari." Mr. Shawn was at his best in an Indian piece, "Invocation to the Thunderbird." Miss Humphrey contributed a hoop dance that left an impression of flashing vivacity. Charles Weidman scored in the humorous "Crapshooter." Poetic expression was added to the program by Anne Douglas and Georgia Graham in a Chopin Waltz, "à la Loie," a number of dream-like beauty, and by the ensemble "Voices of Spring," inspired by Botticelli's "Primavera" and interpreted to Strauss' "Voce di Primavera" Waltz.

Others whose names appeared on the program were Pauline Lawrence, Ernestine Day, Ruth Austin, Lenore Sevillanos, George Steares, Howie Fisher and Ralph Parker. The music, played by a chamber orchestra led by Louis Horst and including George Palotay, Ugo Bergamasco and Gino Allesandri, consisted of folk-airs and excerpts from the scores of Liszt, Schubert, Eastwood Lane and Sousa. The music of "The Version of the Aissoua" was composed especially for this "dance drama" by R. S. Stoughton.

D. B.

James Friskin, Pianist

James Friskin, a Scotch pianist, now connected with the Institute of Musical Art, is most assuredly an authority on

Bach, as his very excellent performance of the seldom, if ever, heard "Goldberg Variations" proved at his Aeolian Hall recital on the evening of March 18. The composition is in the form of an original aria with thirty variants, dedicated to Bach's friend and pupil, Johann Gottlieb Goldberg, and used by that personage as a soporific for his patron, the Baron Kayserling, whose insomnia necessitated this procedure.

Its infrequency of performance is doubtless due as much to its contrapuntal difficulties as to its great length, for Mr. Friskin consumed easily forty minutes in his playing of this great work. They were, however, forty minutes of almost unalleviated delight and proved fully as magnificent an example of the eternal modernity of Bach as the G Minor Fantasia and Fugue. Mr. Friskin's playing was truly inspired and recalled in several of the variations the transcendent virtuosity of Harold Samuel.

But this pianist proved to be as versatile as he was unusual, and his Bach was equalled by the engaging quality of the lovely, clean-cut Sonatine of Ravel. Mr. Friskin completely captured the simplicity of this exquisite composition and, especially in the Menuet, produced ravishing effects with the pedals. The Brahms Rhapsodie in E Flat, the Chopin "Tuberoze" Nocturne and pieces by Albeniz and Rachmaninoff were further revelations of his artistry and closed one of the finest recitals of the over-burdened season.

W. S.

Washington Heights Musical Club

Under the auspices of the Washington Heights Musical Club, Jane R. Cathcart, founder-president, an Organists' Open Meeting was held in the Town Hall on the evening of March 19. The organists taking part were Lillian Carpenter and Ruth Barrett. Others appearing on the program were Marjorie Meyer, Winifred Mason, Regina Kahl and Astrid Fjelde, sopranos; Michael Anselmo, violinist; Carl Stern, cellist, and Charles Haubiel, pianist.

Miss Barrett began the program with Wolstenholme's "Sonata in the Style of Handel," after which Mr. Haubiel's

"Requiescat" for four sopranos was sung by Misses Meyer, Mason, Kahl and Fjelde, with the composer at the piano. The work proved one of decided beauty, in which the composer has achieved some exceedingly fine contrapuntal passages, and the general atmosphere of the piece is appropriate to the text besides being interesting in content.

The following number was César Franck's "Grande Pièce Symphonique" played by Lillian Carpenter, after which two movements from a Piano Trio by Mr. Haubiel, entitled "Nocturne" and "Capriccio" were played by Messrs. Anselmo and Stern, with the composer at the piano. Miss Barrett then followed with a group of organ pieces by Huss, Fletcher and Widor, after which Mr. Anselmo, Miss Barrett and Mr. Haubiel played numbers by Schubert and Pugnani, and Miss Carpenter closed the program with three Guilmant numbers.

J. D.

West End Choral Club

The West End Choral Club, M. W. Bowman, conductor, was heard in an all-American concert in the Hotel Astor on the evening of March 19, assisted by Anna Welsh, harpist, and Virgil V. Holmes, baritone. The program began with the "Star-Spangled Banner," in which the audience joined. The first group on the program consisted of two songs by Scott, "The Old Road" and "Ole Uncle Moon," after which Miss Welsh played a "Fantasie" by Hoberg. The third group began with "Good Night" by Mr. Bowman, for women's voices, and contained also a setting of Lieurance's "By the Waters of Minnetonka" with harp accompaniment. Mr. Holmes then sang numbers by Hawley, Speaks and Shelley, and the first part of the concert ended with Stebbins' "Song of the Sea." The second half of the program contained numbers by Burleigh, Wiske and Dunn for the chorus, and solos for Miss Welsh and Mr. Holmes, the former by Scott and Tournier and the latter Negro spirituals and Damosch's setting of "Danny Deever." Throughout the evening the work of the club was of a high order, reflecting great credit upon Mr. Bowman's training and upon the industry of the organization. The technical points such as attack and response to the baton were

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Concerts and Recitals of Week

[Continued from page 29]

well done and the tone quality was excellent. Both the soloists were well received.

Rachmaninoff Appears Again

Sergei Rachmaninoff, composer and pianist, made his second appearance as recitalist in New York this season on Saturday afternoon, March 21. Practically throughout the long program Mr. Rachmaninoff's playing was just about twice as interesting as the compositions which made up the list. It does seem as though an artist with the huge repertoire that is Mr. Rachmaninoff's could pick out something more interesting and unexplored for one of his all too few recitals than the "Appassionata" and the Thirty-two Variations of Beethoven. Despite this, however, this truly great pianist impressed by the sincerity and loftiness of his playing. The most thrilling moments of the afternoon came during five of Mr. Rachmaninoff's own works. Played with atmosphere and vigor as well as the humanity with which his performance is always replete, these compositions really become re-creations. The elegiac Prelude in B Minor and the commonplace but effective Study in E Flat were especially well liked. The last two Liszt numbers, a Sonetto del Petrarca and the Polonaise in E, as played by Mr. Rachmaninoff almost converted one to the Liszt banner. Never before have the meretricious measures of both these works sounded so well. The last encore was, of course, the Prelude in C Sharp Minor, called by Ernest Newman "a young mannish attempt at profundity." The "Alla Turca" from the A Major Sonata of Mozart and Tchaikovsky's "Troika en Trainaux" were other extras.

Ada Leibow's Début

Ada Leibow made her début in Aeolian Hall on Saturday evening, March 21, in a recital of romantic piano music. From the Bach Chromatic Fantasia and Fugue Miss Leibow plunged into a series of mellow works which have graced many of the concerts of the season. The Mozart A Major Sonata was followed by three Chopin pieces, the Waltz in A Flat, the Etude in F Minor and the Ballade in G Minor, which established the key of the principal part of the program. G Minor was the mood of the concert as it carried on from Chopin to Mendelssohn and Rachmaninoff.

In the Mendelssohn G Minor Concerto, with David Zolish at the second piano, and in the Rachmaninoff G Minor Prelude Miss Leibow demonstrated the prodigious technique which is becoming the standard rather than the exception for débuts. Her work in the melodic passages occasionally verged on the sentimental, but for the most part was simple and unaffected. The concert ended with the ringing rhythms of the Schubert-Tausig "Marche Militaire" and the applause of a satisfied audience.

D. S. N.

American Music Guild

In the second of its programs of native music given at the Beethoven Association on Saturday evening, March 21, the American Music Guild gave first performances to new works by the better known American composers. The artists, who presented the chamber music works with skill and pioneering spirit, were Lillian Gustafson, soprano; Helen Teschner Tas, violinist; Lamar Stringfield, flautist, and the Stringwood Ensemble, composed of Josef Stopak and Samuel Kuskin, violins; Michael Cores, viola; Abram Borodkin, cello; Simeon Bellison, clarinet, and Arthur Loesser, piano.

Louis Gruenberg's second Sonata for Violin and Piano proved a light work of delicate rhythms, now simple and spirited and now fantastic, with almost a touch of the decadent. Helen Teschner Tas and Arthur Loesser complemented each other admirably in a sensitive interpretation of the work. Aaron Copland's "As It Fell Upon a Day," a song

for soprano accompanied by flute and clarinet, was given with simple effectiveness by Lillian Gustafson with the obligati by Lamar Stringfield and Simeon Bellison. Miss Gustafson also contributed a charming performance of four new songs by Marion Bauer, "Through the Upland Meadows," "I Love the Night," "Midsummer Dreams" and "In the Bosom of the Desert." Samuel Gardner's Quintet for Clarinet and String Quartet, which completed the program, introduced a note of a folk spirit in all three of its movements. One was a colloquial weaving of street songs, the second a Hebrew funeral chant and the third folk-music for a wedding. The work was played with an appropriate mélange of gaiety and melancholy by an ensemble composed of Josef Stopak, Samuel Kuskin, Michael Cores, Abram Borodkin and Simeon Bellison.

W. H.

Edwin Hughes in Recital

Edwin Hughes, pianist, was heard in his second recital of the season in Aeolian Hall on the evening of March 21. The principal number on the program was the Schumann Sonata in F Sharp Minor, Op. 11. The beauties of this work do not lie on the surface, but a sincere musician like Mr. Hughes was able to reveal its subtle, profoundly musical message in a very sympathetic way. It was an intellectual, masterly performance, in which, however, a little more warmth of expression might be desired. The first movement and the Aria, which he played Lento with a beautifully sustained tone, probably reflected the mood of the composer most successfully and made the best impression upon the listeners. In the Chopin group which followed the "Revolutionary" Etude and the familiar Polonaise, Op. 53, were played at a furious tempo and with much brilliancy, with some innovations in the interpretations. Consummate artistry was disclosed in the performance of the Mazurka, Op. 33, No. 2.

The novelty of the program was the first group, which was by Grieg and included "Gade," Op. 57, No. 2; "Ganger," Op. 54, No. 2, and Ballade in the form of Variations on a Norwegian Theme, Op. 24, which was given its first performance by Alfred Gruenfeld in Vienna at the recommendation of Brahms. At least eight encores were added to the regular list at the insistence of the very large audience.

G. F. B.

Week of Opera at Metropolitan

[Continued from page 10]

mill was well sung. The *High Priest* of Mr. Danise was very good indeed and the remaining rôles were effectively handled.

J. D.

Exit "Andrea Chenier"

Giordano's "Andrea Chenier" had its last performance of the season on March 20, having been given six times. The work was admirably sung by Elizabeth Rethberg as *Madeleine* and Giacomo Lauri-Volpi as *Chenier*. Mr. De Luca, who was at the last moment indisposed, was replaced by Giuseppe Danise in the rôle of *Gerard*. Otherwise the cast was the same as before, including Kathleen Howard, Ellen Dalossy, Lawrence Tibbett, Giordano Paltrinieri, Vincenzo Reschiglian, Adamo Didur, Angelo Bada, Millo Picco, Marion Telva, Paolo Ananian, Louis D'Angelo and Pompilio Mala-

testa. Tullio Serafin conducted with intense sincerity.

H. M. M.

A Popular "Lucia"

"Lucia," produced on Saturday night under the bâton of Gennaro Papi, was sung by artists well qualified to bring out all the melodic graciousness of Donizetti's ever-popular score. Queena Mario was in the title rôle, with Giovanni Martinelli as *Edgardo* and Giuseppe De Luca in the part of *Enrico*.

Captious, indeed, would be the critic who could find aught but praise for Miss Mario's singing. Every opportunity for refined expression and delicate phrasing that the book affords was developed with a care and thoroughness that made her work outstanding in the memory of many *Lucias*. Coloratura passages mean something more to Miss Mario than mere chances for display—they are decorations that belong as much to musical delineation of *Lucia's* character as the more sustained lines. Mr. Martinelli, who was given a cordial welcome when he stepped upon the stage, sang with the wealth of virile tone that so rightly endears him to Metropolitan habitués and acted with a spontaneity that gave *Edgardo* a marked degree of life-likeness. Mr. De Luca bore himself with his usual authority, revealing the same mastery in his singing. The *Alisa* was Minnie Egner; and the rôles of *Raimondo*, *Arturo* and *Normanno* were in the capable hands of José Mardones, Angelo Bada and Giordano Paltrinieri respectively.

D. B.

John McCormack May Receive Art Collection

A report from Nice to the New York Times stated that Henry Osborne O'Hagen, a British resident of Mentone, has drawn up a will in which he bequeaths to John McCormack, tenor, the majority of his art treasures. Mr. O'Hagen, whose concerts are a feature of the Riviera season, is the possessor of a very rich art collection, one estimate valuing a single item at \$500,000. He has been an admirer of Mr. McCormack for several years. When the dispatch was communicated to the tenor at Muncie, Ind., it was learned from the office of Charles L. Wagner, Mr. McCormack's manager, he expressed surprise and doubt, saying that while he has been a friend of Mr. O'Hagen since 1920, has sung and been royally entertained at his villa on the occasion of his visits to Monte Carlo, yet he has never received the slightest intimation that Mr. O'Hagen is planning to include him in his will. With the exception of one very fine piece of sculpture at the villa, Mr. McCormack knows nothing of the art collection which, according to the report from Nice, will some day be his.

ACT FROM SAVINE OPERA PRESENTED

"Xenia", Drama With Music, Interpreted Under Bâton of Composer

An interested audience at the Savine Studios in the Serbian Legation Building in West Twenty-second Street last Saturday evening attended the first hearing in this country of excerpts from Alexander Savine's "Xenia," which was produced at the Zurich Festival. The work is styled a music drama, but it would more appropriately be called a "drama with music," at least in the form presented last week. The portion heard was the first act of the work, the rest being reserved for future hearings.

Costumes and settings vivified the dramatic folk drama on the small studio stage. An English version of the text was used, translated by Rhea McCutchen from the libretto by the composer.

The tale unfolded in "Xenia" is that of a Serbian priest, *Father Marco*, whose beloved has been abducted years before by a brutal Turkish soldier. *Marco* has carefully reared the daughter of the dead woman, the latter believing that he is her own father. A dramatic battle of wits ensues when the Turk arrives to claim *Xenia* as his child. He is outwitted and placed under arrest at the first act curtain. There is a subsidiary plot and a love interest which provides opportunity for lyric exchanges between *Xenia* and *Milenko*, a student.

The musical numbers conducted by Mr. Savine with an orchestra of some thirty players included an admirable and spirited Overture, in which folk themes are skillfully interwoven. The first scene, as presented, was entirely spoken. A choral interlude offstage then depicted a vesper service conducted by *Marco*. This music was sung beautifully, and without accompaniment, by Ivan Mladineo, Rainer F. Hlacha and the Opera Class.

In the second scene a number of musical airs were interpolated, much as in operetta. Several arresting harmonic effects included those in *Xenia's* song of consolation to *Marco*, to which sustained notes in various instrumental groups gave a clear and bewitching timbre. Dramatic concerted numbers and a finale were features of the scene.

The singers heard in the work included in addition Avo Bombarger, tenor, who is more familiar as a soloist on Broadway, as *Milenko*; Emil Blazevich as *Lem-Edin*, and Lenore Cornwell as *Xenia*.

R. M. K.

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Vital Need of Good Music in Schools Urged at Ann Arbor Clubs' Convention

[Continued from page 1]

the university, townsfolk, and friends of the delegates.

Marquette was chosen as the place for the next convention in the summer of 1926.

The following officers were elected for the coming year: Mrs. Harry Bacher, dean of women of the University of Michigan School of Music, president; Mrs. Alfred Curtenius, Kalamazoo, first vice-president; Mrs. A. L. Swinton, Marquette, second vice-president; Mrs. H. B. Smith, Jr., Bay City, recording secretary; Mrs. Ralph W. Aigler, Ann Arbor, corresponding secretary; Mrs. Elizabeth Pinney, Cass City, treasurer; Mrs. F. Dunbar Robertson, Grand Rapids, historian.

Junior Day, on March 16, saw the influx of 200 young people from various parts of the State to attend the junior luncheon presided over by Mrs. James E. Thoms of Coldwater, State chairman of junior clubs. Mrs. Thoms traced the growth to its present proportions of the junior federation from a small nucleus of six clubs in the entire State. Edith Rhett, educational director of the Detroit Symphony, urged the young people to study musical instruments, and urged them to devote some time to musical appreciation. J. E. Maddy of the Ann Arbor High School orchestra, illustrated her talk by playing measures on various instruments. Mrs. Fred Gage of the Morning Musical Club of Battle Creek spoke on "How to Listen."

The welcome to the young guests was extended by Mildred Stanger, president of the Junior Matinée Musicale of Ann Arbor. Under Mr. Maddy's direction, the Ann Arbor High School Glee Club sang two numbers, which were well received, and Lillian MacFall of the St. Cecilia Junior League of Grand Rapids played a violin solo.

Fourteen members of junior clubs won the National Federation junior pin for excellency of their answers in an examination on instruments of the orchestra. They were the recipients of commendation at the junior banquet. Mrs. Thoms bestowed the awards.

There were about 200 delegates and guests at the reception held the first afternoon in the Michigan Union build-

ing on the University campus. The Matinée Musicale of Ann Arbor was the hostess club, Mrs. Henry M. Bates, president, giving an address of welcome, to which Mrs. E. J. Ottoway, president of the Michigan Federation, responded. At this meeting Mrs. Frank A. Seiberling of Akron, O., National Federation president in 1919-1921, was the speaker.

There was a children's concert in Hill Auditorium in the afternoon, at which Miss Rhett gave explanatory talks, and in the evening the guests attended the Detroit Symphony concert, under Ossip Gabrilowitsch.

Public School Day Events

John W. Beattie, Michigan State supervisor of music, spoke on conditions in the schools, on "Public School Day," March 17. The 8000 rural schools of the state of Michigan—in which are comprised a total enrollment of more pupils than those enrolled in the schools of the three largest cities in Michigan, Detroit, Grand Rapids and Flint—receive utterly inadequate musical training, Mr. Beattie stated. Conditions, he said, were as bad as they were twenty-five years ago. Mr. Beattie described his visits to rural schools with a portable phonograph for musical education purposes. He said that in only one county of the State was there a school where the children knew how to sing "America" well, in Gogebic county—a region almost entirely populated by Finnish people.

Rigid Harmony Rules Scored

J. E. Maddy, supervisor of music in Ann Arbor, speaking on "High School Composition," attacked the "rule" method of teaching harmony. This fact, the speaker believes, accounts for the lack of good composers. "About five years ago I found myself booked to teach harmony in a high school," he said, "and I resolved never to throttle my students with the same rope with which I had been throttled."

"The results of my first year experimenting were so gratifying that I passed the word around, and many high schools have been carrying on similar experiments along the same lines. Each year we meet for a week at the National Conference of Music Supervisors and

hold a clinic on the teaching of composition, out of which has grown the beginnings of an entirely new system of teaching this highly important branch of music, which places it within the understanding of high school students and which promises to become the basis for the development of an American school of composition."

Annual Dinner Given

The annual dinner, a highlight of the convention, included an address on "The Place of Art in Life" by Dr. Charles B. Emerson, pastor of the North Woodward Congregational Church of Detroit.

"The mind, soul and heart can be uplifted by music," said Dr. Emerson; "in war or peace, church or shop or school, what would this world be without music? It would be an echoless shell in which no man could find peace." Dr. Emerson's address was replete with examples of the effect of music on various peoples.

In the evening the State Clubs' Concert was held in the auditorium of the University School of Music, the program having been arranged by Mrs. Norris R. Wentworth of Bay City, and Mrs. F. Dunbar Robertson of Grand Rapids. Those participating were Mabel Pearson Overley, soprano, of Kalamazoo; Mrs. W. H. Wismer, pianist, of Grand Rapids; Beth Hamilton, violinist, of Battle Creek; Mrs. Earl F. Chase, contralto, of Detroit; Mrs. Lucille F. Jolly, pianist, of Flint; and a women's chorus from Adrian, led by James Spencer and composed of Josephine Lambie, Cornelia Spencer, Madge Miliken, Harriet Gray, Margaret Beardslee, Ethel Schoen, Neta Stewart, Mary Smith, Geraldine Miller, Alice Richard and Harriet Clark.

Church music was a feature of the activities of March 18. Mrs. John J. Mitchell of Detroit, was chairman of the Church Music luncheon in the Michigan Union, at which the speaker was Dr. Harry C. Wilson of Chicago, national superintendent of local school administration of the Board of Education of the Methodist Church, whose subject was "The Place of Music in the Curriculum of Religious Education."

Jazz Described as Bane

Dr. Wilson scored jazz music, blaming the adult for its growth. "The problem of the church does not lie with the young people," he said, "but with the adult who has been brought up on musical trash." The so-called "popular" type of hymn music commonly in use today is virtually dance music, said Dr. Wilson, and he urged the more careful selection of hymns in the Sunday schools. "Musical training of the child is one of the most vital and important considerations in their upbringing," he said. "Only the best and finest in music should ever be used."

At the afternoon session, D. W. Norton, director of the Community Music Association of Flint, described the work in "Music and Industry" in that city.

At the business meeting, the report of the resolutions committee, read by Mrs. A. L. Swinton, and prepared by Mrs. Swinter, Mrs. S. A. Kessel of Pontiac, and Mrs. A. W. Knight of Cadillac, extended the sympathy of the convention to Mrs. Marion LeRoy Burton, widow of the late president of the University of Michigan.

The delegates heard a demonstration of the Justine Ward System of School Music given by Jennie M. Stoddard and a group of children from St. Leo's School, Detroit.

Young Artists' Contest Held

There were twenty-one contestants of ages from eighteen to thirty entered in the four classes of musical competition of the Young Artists' Contest, March 19.

The chairman was Ada Lillian Gordon of Detroit.

Nine competed in the piano division, which was won by Hila Vanden Borsch of Grand Rapids. The judges were Mrs. Guy Maier of Ann Arbor; Mrs. Guy Bevier Williams of Detroit, and James Breakey, Ypsilanti.

There were only two entries in the violin contest, Legrande Mercure of South Richmond, a suburb of Detroit, winning. The violin judges were Albert Lockwood of Ann Arbor, Theodosia Eldridge of Detroit, and Mrs. S. M. Stanton of Ann Arbor.

Of the six entered in the women's vocal contest, Viola Bridges Hobbs of Detroit, was adjudged best, and of the four in the men's contest, Olin Bowen Ball of Grand Rapids, was picked. Judges of both of these contests were Earl F. Chase of Detroit, Jurien Hoekstra of Kalamazoo, and Marshall Pease of Detroit.

The winners of the Michigan contest will compete with the Ohio and Indiana winners at Indianapolis, April 27, and the winners there will go to the finals at Portland, Ore., during the biennial of the National Federation of Music Clubs in June. The Michigan Federation awarded prizes of \$25 to first place winners, the district prizes are \$50 each, and the national prizes are scholarships of a year's tuition and expenses at Curtis Institute, Philadelphia; New England Conservatory, Boston; Institute of Musical Art, New York; Cleveland Institute of Music, or Cincinnati Conservatory of Music, or a cash prize of \$500.

Many Delegates Present

The seventy-three accredited delegates from the various organizations which comprise the Michigan Federation were as follows: Mrs. W. N. Braley, Highland Park; Mrs. C. T. Briggs, Fort Huron; Beatrice McManus, Dearborn; Mrs. Reginald Smith, Port Huron; Mrs. Shirley Stewart, Port Huron; Oliver Tuller, Grand Rapids; Mrs. M. G. Brown, Sandusky; Mrs. Harold H. Roberts, Royal Oak; Helen T. Rose, Gamma Chapter of Mu Phi Epsilon, University of Michigan; Edna Mae Allen, Oxford; Mrs. Frank Barnes, Manistee; Mrs. H. G. Barbour, Detroit; Martha R. Baker, Flint; Eunice L. Bartlett, Memphis; Mrs. Henry M. Bates, Ann Arbor; Mrs. C. A. Cronk, Battle Creek; Emily F. Campbell, Ann Arbor; Mrs. J. M. Chamberlain; Mrs. Leland B. Case, Detroit; Mrs. C. H. Carrick, Three Rivers, and Mrs. Alfred Curtenius, Kalamazoo.

Also Frances Carrothers, Olivet; E. N. Davidson, Port Huron; Mrs. I. B. Gilbert, Flint; Mrs. W. A. Griffith; Mrs. George Harrison, Oxford; Mrs. Aaron Handleman, Niles; Mrs. Russell Hemenger, Algonac; Mrs. R. G. Hillen, Algonac; Elsa B. Hoertz, Grand Rapids; Mrs. L. Howser, Oxford; Mrs. J. B. Jewell, Pontiac; Mrs. Jack L. Kann, Algonac; Mrs. Roy D. Kauffman, Sturgis; Mrs. H. B. Kenyon, Algonac; Mrs. I. A. Kessel, Pontiac; Mrs. A. W. Knight, Cadillac; Mrs. J. C. King, Flint, and Mrs. D. W. Kelley, Lansing.

Also Mrs. Theodore O. Leonard, Jr., Detroit; Mrs. G. W. Langford, Ann Arbor; Mrs. Edward J. Markey, Wayne; Mrs. John J. Mitchell, Detroit; Mrs. G. A. Munro, Cedar Springs; Mrs. Benjamin Mulford, Detroit; E. P. McDonald, Yale; Mrs. Max Neal, Manistee; Mrs. E. J. Ottoway, Port Huron; Mrs. E. Pinney, Cass City; Jean Pattison, Ann Arbor; Mrs. Eugene Peirce, Flint; Mrs. J. M. Pauli, Three Rivers; Jane E. Pauli, Three Rivers; Mrs. Huntley Russell, Grand Rapids; Mrs. L. Dunbar Robertson, Grand Rapids; Mrs. W. L. Rossman, Harbor Beach; Mrs. Edwin S. Sherrill, Detroit; Mrs. Morris D. Silver, Detroit; Mrs. H. B. Smith, Jr., Bay City; Leta G. Snow; Mrs. A. L. Swinton, Marquette; Mrs. John S. Worley, Ann Arbor; Mrs. Leigh Townsend, Lansing; Mrs. A. G. Taylor, Memphis; Mrs. J. E. Thoms, Coldwater; Elva Trickey, Lansing; Mrs. W. O. Upson; Mrs. A. S. Van Sickle, Ann Arbor; Mrs. B. S. Warren, Grand Rapids; Mrs. H. E. Walters, Sturgis; Mrs. J. R. Weikel, Royal Oak; Elizabeth P. Wright, Kalamazoo, and Mrs. N. R. Wentworth. MARTIN CODEL.

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Ethyl Hayden Will Sing American Novelties in Carnegie Hall Program

Ethyl Hayden, whose artistic progress has given her a place in the front rank of the younger American singers since her auspicious New York debut in Aeolian Hall several seasons ago, will give her first Carnegie Hall recital on the evening of April 20. Two new songs by Edward Charles Harris, her accompanist, will have their first hearing on this occasion. Both are settings of Shakespeare texts, "Fairy Lullaby" from "Midsummer Night's Dream" and "The Cynical Cuckoo" from "Love's Labor Lost." The last named is dedicated to Miss Hayden. Other American composers who will be represented are David Guion, Deems Taylor and Maurice Besly. A group of songs in Italian will be by Donaudy, Respighi and Faccio, which will be followed by songs in French by Delibes, Tchaikovsky, Duparc and Février, and numbers in German by Cornelius, Medtner and Brahms.

Miss Hayden's Carnegie Hall recital will come at the close of an active seven days. She will return to her home city of Washington, Pa., for a joint recital with Louis Edlin, violinist, on April 13, and on April 16 and 17 will be heard in two Boston concerts of the Harvard



Ethyl Hayden, Soprano

Glee Club and the Boston Symphony. Two appearances have also been booked by her manager, Loudon Charlton, at the Cincinnati Festival on May 6 and 7. Miss Hayden was heard recently in her third appearance in Indianapolis as assisting artist with the Männerchor Society and has been reengaged for next year.

Syracuse Musicians Carry on Active Artistic Program

SYRACUSE, N. Y., March 21.—George Roberts of Syracuse and Oswego, pianist, composer and accompanist, has been resting for a few days at Palm Beach after a strenuous season which continues through May. Many of his recent compositions, sung by Florence Macbeth, have been acclaimed by discriminating audiences. Miss Rich is here for a month to present operalogues with records before the clubs, in schools and salons of music houses. She came direct from Atlantic City, where her educational work at the Victor salon attracted many persons. Mrs. Paul Whitney is meeting with success in leading the singing at the civic Lenten meetings every noon in Keith's Theater. Mrs. Whitney

is leader of the Danforth Church Choir and soprano soloist. George Smith, pianist, is home from Boston, where he gave a recital in Jordan Hall on March 10. Morton Adkins, baritone and choir leader, and Helen Butler Blanding, soprano, have tendered their resignations as members of the choir of May Memorial Church.

Riccardo Martin Sings in Waterloo

WATERLOO, IOWA, March 21.—Riccardo Martin, tenor, gave a concert in East High School auditorium recently. One of his numbers was Bleichmann's "Vieni Giocare," for which Mr. Martin has written the Italian verses. His group of English numbers received many encores. Esther Hirschberg was at the piano as accompanist and soloist.

BELLE CALDWELL.

New England Conservatory Will Award Bachelors' Degrees in Added Courses

BOSTON, March 21.—Academic degrees are to be offered by the New England Conservatory of Music to qualified candidates, in accordance with favorable action taken by the Massachusetts General Court upon the Conservatory's recent petition for authority to confer certain musical degrees. The requisite permission having been granted by the legislature, the Conservatory in the coming school year, beginning Sept. 17 next, will offer four-year courses leading to the degrees of Bachelor of Music and Bachelor of School Music.

The course leading to the degree of Bachelor of Music will include two years' work in a major subject in addition to requirements for the diploma, as the latter have been in force in recent years, together with advanced work in harmony, theory, counterpoint and other branches, and the addition of numerous cultural courses in English psychology, history, modern languages and fine arts.

The Conservatory's present graduation requirements in the soloists' course are nearly, if not quite, the equivalent of the musical courses required for the degree of Bachelor of Music in the most prominent colleges. By adding two years of intensive advanced work to these, together with the liberal provision of collegiate courses, it seems certain that the degree of Bachelor of Music, when conferred by the Conservatory, will denote an exceptionally high standard.

It should be noted that the institution of courses leading to the degree will in no way affect the regular courses for the diploma of the Conservatory, which will be offered as heretofore.

Bachelors' Course Offers Alternatives

The degree of Bachelor of Music will be conferred by the Conservatory upon students who are recommended by the faculty council upon completion of the prescribed course in one of the following fields:

A. In applied music, with concentration as a soloist in piano, organ, voice or in violin, cello or other orchestral instrument, the final requirements including completion of a prescribed repertoire, an individual recital and a performance of a solo work with orchestra.

B. In applied music, with concentration in musical research, criticism or aesthetics, the final requirements including presentation of an acceptable thesis upon some approved musical subject.

C. In composition, the final requirements being as in the present course leading to a diploma in composition, with the additional writing of a serious work for orchestra of the scope of an overture or a symphonic movement.

The course for the degree of Bachelor of School Music provides a full year of work, in addition to the very comprehensive three years' course which became effective last September. This three years' course leading to the diploma, to be somewhat further extended next September in order to fully comply with the most exacting of State requirements, will still be offered to those who do not care to pursue the full four years' course for the degree.

"For some time past," according to a member of the Conservatory's directory committee, "the question of grant-

ing degrees has been given serious consideration by the executive officers of the Conservatory. Many colleges and universities now maintain regularly organized music departments, in nearly all cases accepting toward cultural degrees a certain amount of credit earned through their courses, while a number, including several prominent institutions, confer the degree of Bachelor of Music together with a special degree for School Music Supervisors' courses."

The collegiate department of the Conservatory will be opened with the following officiating: George W. Chadwick, director; Wallace Goodrich, dean of the faculty, and a faculty council composed of the director and dean ex officio, Arthur Foote, Frederick S. Converse, Charles Bennett and Stuart Mason.

W. J. PARKER.

CORTOT IS SOLOIST WITH PORTLAND SYMPHONY

Dohnanyi Hailed in Program—Local Chamber Trio and Recitalists Give Interesting Lists

PORTLAND, ORE., March 21.—Alfred Cortot, pianist, was the soloist with the Portland Symphony, Jacques Gershkowitz, guest conductor, recently. After the playing of Rimsky-Korsakoff's "Scheherazade" the conductor called on the orchestra to share in the tumultuous applause. Mr. Cortot's numbers were the Saint-Saëns Concerto in C Minor and the "Variations Symphoniques" by César Franck. He was recalled again and again and forced to play encores. The largest symphony audience of the season was present.

Ernst von Dohnanyi, pianist, was heard in concert under the direction of the Elwyn Concert Bureau, on March 7. His art was shown in the playing of a Beethoven Sonata, compositions by Bach-Liszt, Chopin, Liszt and his own "Ruralia Hungarica."

The Portland Chamber Music Society presented the Portland Chamber Music Trio at the Art Museum, on March 1. This group comprises Susie Fennell Pipes, violin; Ferdinand Konrad, cello, and J. Hutchison, piano.

Ruth Bradley Keiser, pianist, was the soloist for the MacDowell Club on March 3.

The Portland Chapter of the Franco-American Society sponsored a lecture-recital by Arthur Bliss, on "English Music." Mr. Bliss' piano illustrations were from the compositions of Purcell, Holst, Vaughan Williams and his own works.

Geoffrey O'Hara was the entertainer at the March meeting of the Music Teachers' Association.

Louise Van Ogle is giving a series of five lectures on Russian operas and dramas. Her first subject was Rimsky-Korsakoff's "The Invisible City of Kitesh."

Charles Wakefield Cadman has written the music to the words of a pageant by Doris Smith, the presentation of which will be the feature of the Rose Festival in June. JOCELYN FOULKES.

Sylvia Lent, violinist, and Sophie Braslau, contralto, will be heard in a joint recital in Paterson, N. J., on April 20, under local management of Chrystal Brown.

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When Mimi Plays a New Rôle

[Continued from page 3]

line Collins, who was in Fortune Gallo's San Carlo Company before she went abroad to Covent Garden and the Scala, and by George Reimherr, who has been heard in concert for some years.

Inducements of Broadway

It was not only the money offered by Broadway that caused so many singers to leave the opera houses. It was an opportunity for fame as well as fortune. For young singers, and particularly for young American singers, the disillusionment comes after being accepted by the opera, not after being refused. In either of the big opera companies there is, for them, a definite routine. They sing perhaps one or two good parts a season, usually on Saturday nights. For the rest they are given bits which place their names on the programs and in the "others in the cast" sections of the reviews. If they work at the opera house for years, they may get no further. Stars of the opera must be sensations, and it is seldom a young singer can be that. The over-night fame of a Lawrence Tibbett is every singer's dream, but it is seldom realized. And if it is, they, like Mr. Tibbett, can't quite believe it is true.

Some singers who have come out of opera to see their names in electric lights sang leading grand opera rôles with big companies and awoke the next morning to find they were still unknown. They were remembered, of course, by the audience of opera cognoscenti who frequent the dress rehearsals. Their names were even familiar to the people who read music criticisms, but the great public had never heard much about them.

Percy Hemus was well known in the musical world. He sang in the Hinshaw companies in Mozart's "Impresario." He gave concerts and was heard in "Messiah" and other oratorios. His public remembered that even longer ago than that he stepped into David Bispham's rôle of Dr. Pandolfo in "La Serva Padrona." And now, as Col. Bugeaud in the Offenbach "Love Song," he is reaching an even larger public.

Dorothy Francis and Evelyn Herbert, too, were known in the operatic world before they appeared in "The Love Song." They were both with the Chicago Opera. Miss Francis created the rôle of *Giocasta* in the Chicago and New York premieres of Leoncavallo's "Edipo Re," with Titta Ruffo in the title part, and sang a dozen rôles in operas that ran the gauntlet from Puccini to Wagner. She became famous when, a few years ago, she appeared in Lehar's "Merry Widow," and she has added to her renown as the *Empress Eugénie* of France in the Offenbach operetta. Miss Herbert was a child of the musical world, a protégée of Caruso's and a pupil of Gina Viafora. She was *Mimi* in the Chicago Opera's "Bohème" both in its home city and in New York, and she was *Lauretta* in "Gianni Schicchi," and, . . . but it is as little *Herminie* on the stage of the Century that she has made her name.

Mary Mellish can tell a similar story. She has, of course, been on the roster of the Metropolitan and with the Scotti Opera Company and she has sung in concert. She was *Manon* and *Frasquita* and the famous *Happiness* of "The Blue Bird." Her repertoire included "Suor Angelica" and rôles in "Rigoletto" and "Prophète." But it was when she moved across the street from the opera house and added a new rôle, *Catherine* of Russia, to her repertoire that she found her name in electric lights and her picture in all the rotogravure sections of the newspapers. She discovered that she even had precedent for her course,

for in Vienna, where the Tchaikovsky operetta was known as "Die Siegerin," Erika Wagner, who interpreted the famous *Sprechstimme* in Schönberg's "Pierrot Lunaire," was also *Catherine*. Madeline Collins, the *Natja* of the Tchaikovsky operetta, was once with the San Carlo Company and last season went to London, where cabled reports came back telling of her "Bohème." She sang at La Scala, too, and in several other opera houses of the Continent, and returned to America, not to one of the "shrines of opera," but to Broadway. With Mme. Mellish and Miss Collins, as the *Potomkin* of the story of the famous Russian Empress, is George Reimherr, who has been known for years on the concert stages of the country.

Making a Star

Last year Times Square "discovered" a little girl who sang one song in a play called "Merry Wives of Gotham." Arthur Hammerstein put her under contract, and now she is billed as Mary Ellis, star of "Rose-Marie." A few years ago she was the *Myrtle* in "The Blue Bird" and *Siebel* in "Faust." But that was several blocks further downtown, at the Metropolitan, and a block is a long way on Broadway. She was a success in operetta, and two other prima donnas of the operatic stage have followed her in the rôle.

Myrtle Schaaf, who sings in Chicago, was also at the Metropolitan, in "Zaza," "Carmen" and "L'Oracolo." She tempted the fates of musical comedy earlier in the season in the "Ritz Revue," and now her name also is in electric lights. The third of the *Rose-Maries*, Irene Pavloska, came from the Chicago Opera, where she was *Olga* in "Fedora" and *Siebel* and *Musetta*. She is known to opera-lovers from coast to coast, for she has sung in Los Angeles, with the St. Louis Municipal Opera and with the Chicago and San Carlo companies in New York and Boston. She, too, became a star in her own right with "Rose-Marie."

For the fourth success in the Broadway revival of operettas there is a famous old book, "Alt Heidelberg," and two opera singers, Greek Evans and Ilse Marvenga. Mr. Evans began as a soloist in the moving picture houses and climbed to honors on the concert stage and as a singer in the Scotti productions. There and at the Cincinnati "Zoo" Opera and with the Creature Company he was *Amonasro* in "Aida," *Escamillo* and other famous figures of the operatic world. Now, in "The Student Prince," he has become a character actor, for on Broadway only tenors are heroes; he is the *Dr. Engel* of "The Student Prince."

The *Kathe* is also a recruit from opera, from Germany. Ilse Marvenga sang in the Stadttheater of Hamburg, at Bremen and Hannover before she came to America. As a child she was the boy in "The Magic Flute," and when she grew up she played leading rôles in D'Albert's "Tiefeland" and "Revolutionshochzeit," in "Die Toten Augen," "Tsar Zimmerman" and other celebrated works of the German repertoire. She was *Lola* in "Cavalleria" and the *Doll* in "Tales of Hoffmann" and sang in "Parsifal" and "Fra Diavolo"; the record of her versatility is long. She, like her American colleagues, is now a star of operetta.

They tell along Broadway of other names that will soon be on the signboards. Marguerite Namara and Marguerita Sylva have already been officially announced as stars of new productions.

At the Metropolitan it is whispered that Cecil Arden has just refused a musical comedy offer, as has also Louise Hunter. They say that some astute

manager even thought Broadway would like Lucrezia Bori. She hasn't succumbed yet.

There are still a great many singers at the Metropolitan, but Broadway has discovered that there are good voices there; and Broadway likes good voices. Perhaps this is the competition that has long been prophesied for the opera.

HENRIETTA MALKIEL.

GUEST ARTISTS RECEIVE WELCOME IN NEW ORLEANS

Climax of Season Is Reached in Appearance of Celebrated Recitalists and Minneapolis Symphony

NEW ORLEANS, LA., March 21.—The season reached its climax with concerts by famous artists. Efrem Zimbalist was presented in a violin recital in the Athenaeum under the auspices of the Philharmonic Society. Robert Haynes Tarrant presented Myra Hess, pianist; Cecil Arden, soprano; Kathryn Meisle, contralto, and John McCormack, tenor. Edna Thomas appeared in a very successful concert.

The newly organized New Orleans Symphony Association, E. V. Benjamin, president, presented the Minneapolis Symphony, conducted by Henri Verbruggen, in a series of three concerts in the Athenaeum.

Paul Whiteman and his orchestra played to a capacity audience in the Jerusalem Temple, under the auspices of Phillip Werlein Company.

Among other activities was a piano recital by Leonella Huggett Bertel in the Newcomb College Auditorium.

An evening with Otto Weber, New Orleans teacher and composer, brought a large audience to the Wright High School Auditorium. He presented a program of his own compositions, which included excerpts from a Jewish service, a sonata for piano, short piano duets, a sonata for violin and settings of the Ave Maria and Salve Regina for female trio and quartet.

Sidney Rayner, a local tenor, assisted by Jane Foeder, Victor Chesnaïs and Mary V. Molony, gave an interesting program.

MARY M. CONWAY.

Hubbard Gives Operalogue in Norwalk

NORWALK, OHIO, March 21.—Avrah Hubbard delivered an operalogue on "Pagliacci" at the high school auditorium here on the afternoon of March 6. His talk was much enjoyed and was illustrated with musical excerpts from the opera.

Concert Management Arthur Judson has lately removed its offices from the Pennsylvania Building to new quarters in the Packard Building.

POEM BY HANSON IS GIVEN AT ROCHESTER

Fine Impression Made by "Lux Aeterna" with Philharmonic

By Mary Ertz Will

ROCHESTER, March 21.—The Rochester Philharmonic Orchestra gave its ninth and last matinée concert of the season, and the sixth under the bâton of Alfred Coates, in the Eastman Theater on March 12 before a large audience. The number of special interest on the program was Howard Hanson's "Lux Aeterna," a symphonic poem with viola obbligato. The composer conducted and the solo part was played by Samuel Belov. The music, though modern in its dissonance and somewhat sombre in character, contains passages of great lyric beauty. Mr. Hanson conducted it with authority and dramatic intensity. The audience was most cordial in its applause and recalled the composer many times at the close.

Other numbers on the program, conducted by Mr. Coates, were Schubert's "Unfinished" Symphony, Strauss' "Till Eulenspiegel's Merry Pranks," Marcel Dupré's "Cortège and Litany" for orchestra and organ, with Harold Gleason as organist, and Berlioz, "Rakoczy" March.

Claire Dux, soprano, and John Powell, pianist, were heard in a joint recital in the Eastman Theater on March 12, delighting the big audience with the charm of their program and their splendid musicianship. The many encores demanded extended the length of the concert long past the usual closing time.

Palmer Christian, organist, was heard in recital recently in Kilbourn Hall, in the last of the Monday evening series of chamber music recitals, before an appreciative audience.

Dallas Club Gives Twilight Concert

DALLAS, TEX., Feb. 21.—The Schubert Choral Clubs' fourth twilight concert of the season given in the junior ballroom of the Adolphus, included a performance of "The Lady of Shalott," a cantata by Bendall. Mrs. John G. Welch sang the incidental solos. Myrtle McKay is the club's accompanist and Julius A. Jahn is conductor. Mrs. A. L. Harper, who had charge of the program, presented Henry La Bonte, tenor, accompanied by Mrs. A. L. Clinkinbeard, and Mrs. Earle D. Behrends, contralto, accompanied by Margaret Kane. Mrs. J. H. Cavender, Jr., is president.

CORA E. BEHREND.

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"... Vivacity and expressive capacity were marked assets in Miss Ligotti's performance."—New York Herald Tribune, Feb. 27, 1925.

"... The audience applauded her warmly and recalled her after each group."—New York Times, Feb. 27, 1925.

"Erminia Ligotti, whose charming singing as 'Desdemona' is well remembered from another year, gave a song recital last evening in Town Hall... She sang with fresh voice and artistic care."—New York Telegram-Mail, Feb. 27, 1925.

"... Her high head tones were full and clear."—New York Sun, Feb. 27, 1925.

"... Her experience as an operatic soprano was attractively exhibited in an aria from Catalani's 'La Wally' which she sang feelingly and with facility. Her voice is one of appealing and equable quality throughout its range, and her interpretation of suave, difficult examples of the old school was as efficient and artistic as were her reading of the more simple songs by French and American composers."—New York American, Feb. 27, 1925.

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Violin Music Is Feature of Publishers' New Lists

By SYDNEY DALTON



HE publishers have ordained that this should be violinists' week, and in order to put a palatable and well varied menu before those earnest souls who are frequently sacrilegiously referred to as "fiddlers," they have provided transcriptions and original works from the pens of some of the best known and most frequently played composers in this particular field: Mischa Elman, Felix Winternitz, Franz Drdla and Samuel Gardner, with no less than a half dozen pieces from the composer of "Souvenir."

Transcriptions by Elman and Winternitz

Mischa Elman's contribution is a concert transcription of Rode's Etude-Caprice in A Flat, in which the brilliant violinist has imaginatively treated the old number and transformed it into a flashing and, at times, an intricate bit of music, which both the soloist and accompanist will enjoy doing. Felix Winternitz has made an admirable transcription of a Bach Menuet in G, which has been issued by the publisher of the Elman number (Carl Fischer). This naïve and graceful fancy retains its original characteristics in Mr. Winternitz' version. It is not difficult technically, nor is the accompanist taxed in his part.

A Half-dozen "Graziella," "Le trouble," "Notturmo," "D'Automne," "Pierrette" and "Valse Viennoise" are the titles of six numbers for violin by Franz Drdla (Arthur P. Schmidt Co.). All of them are written in the bright, melodious manner that has already made this composer popular. He possesses a seemingly inexhaustible flow of melody, which is particularly effective on the violin. It would be difficult to discriminate between these pieces. Suffice it to say that those who know and admire Mr. Drdla's idiom will not be disappointed in any of them. There is also a shortened encore version of the last number, reducing it by three pages.

Among this year's publications of Easter anthems there is an "Easter Prologue and Processional," by Arthur F. M. Custance, for mixed voices, with soprano and tenor solos, that is a good idea, well carried out. It commences at the choir entrance, where the prologue is sung, and breaks into a processional in swinging march time. Other anthems from the same publisher (Oliver Ditson Co.) include two by George B. Nevin, entitled "At the Sepulchre" and "The Walk to Emmaus." The first of these is for men's voices and has considerable breadth. The other is an excellent Easter

chorus, effectively written and musically interesting. There are solo parts for soprano, tenor, baritone and bass. It ends with one verse of "Abide With Me," sung softly to the standard music by Monk. The same publishers have also put out an Easter solo by John Hyatt Brewer, entitled "Easter Bells," that should interest church soloists, as it has the real Easter spirit and is written in this composer's usual musicianly manner. There are keys for high and low voices.

A Melody by Samuel Gardner for the Violin

Samuel Gardner has written another fine number for violin in his new melody, entitled "From the Rockies" (G. Schirmer). Long ago Mr. Gardner proved he had originality and imagination, and if further proof were necessary this piece would bear witness. Harmonically it is rich and colorful, with a piano part that is quite as interesting and important as the soloist's. The idea is skillfully handled, with a freedom and a sureness of touch that are the work of a talented composer. Its difficulties are musical rather than technical.

Choral Versions of Well-known Numbers

Victor Harris has made two attractive arrangements of well-known numbers for chorus of women's voices. One is Gabriel Fauré's fine song, "Clair de lune," which here is translated "Moonlight" (Oliver Ditson Co.). There is an alto solo above portions of the chorus that adds materially to its effectiveness. Mr. Harris understandingly suggests that the accompaniment be played by flute and harp instead of piano, if possible. From the same source there is another number for women's voices that deserves to be heard often. It is an arrangement of Alfred Bachelet's song, entitled "Chère Nuit," and in this instance there is added an exceedingly good soprano solo. Mr. Harris entitles this chorus "Night Beloved." Edward Shippen Barnes has made two arrangements of Thomé's much played "Simple Aveu," one for mixed voices and the other for two-part chorus for women. There is, in both instances, an *ad lib* violin obbligato. Mr. Barnes has done his part skillfully. Finally, there comes from the Ditson press another arrangement by Mr. Barnes for unison or two-part school chorus of a Minuet by Poldini, with added text by Martha Martin.

There are spots in "Pierrette Among the Shepherds," a pastoral operetta in a prologue and one act, by Louis Woodson Curtis (Clayton F. Summy Co.), that would qualify for musical comedy. Melodic catchiness is the outstanding feature of the score, and the composer is able, with all his light tunefulness, to avoid the commonplace. There is scarcely a page that does not register a tripping tune, and conductors of amateur organizations or school choruses will find something in this work to appeal to the

learner and the listener alike. Harold A. Clarke has written a book and lyrics that tell a sufficiently interesting story to hold the attention. Fifteen persons are required to play the work, and the setting and costumes are simple and inexpensive.

A Budget of Part Songs for Women's Voices

Richard Le Gallienne's poem, "A Caravan from China," has found favor with composers. Several settings for solo voice have appeared, and now comes David Stanley Smith's version for three-part chorus of women's voices (G. Ricordi & Co.). The passages put into the mouth of the merchant are taken by a baritone soloist. This chorus, dedicated to the St. Cecilia Club of New York City, is an admirable bit of writing, finely conceived and executed in a musicianly manner. Mr. Smith has brought out several details of the poem usually overlooked. Conductors should know this number. Among other works for women's voices from the same press are two by Percy J. Starnes, entitled "The Sea Hath Its Pearls." Longfellow's translation of Heine's poem, and a setting of Longfellow's "Rainy Day." These also are very worth while additions to the literature. Neither is difficult and both are effective. Settings of "Tantum Ergo" and "O Salutaris," by Walter N. Waters, are well written in three parts, so that they may, and should, be sung unaccompanied. The parts are flowing and individually interesting, and both numbers are devotional in spirit.

Third and Fourth Grade Pieces for the Piano

"Meditation," by Paolo Conte; "The Hunt," by R. Dettloff Vickers; "Polish Chivalry," by George F. Hamer, and "Elves and Gnomes" (Oliver Ditson Co.), are four good teaching pieces. The first has the melody in the left hand and, later, some octaves in the right. "The Hunt" is a bright, rapid number in six-eight time, useful for technical development. "Polish Chivalry" is, of course, a mazurka, and a good, vigorous one, too. The mazurka by H. Engelmann is old-fashioned piano music that, fortunately, is not heard much today.

Three further pieces for the third grade, and from the same press, are "Three Old World Sketches," by Theodora Dutton. This composer always writes well for the piano and knows the kind of music that is both good and interesting for the young student. These three pieces are in that category. They are published separately and entitled "Alpine Vesper Chimes," "A Song of Robin Hood" and "A Venetian Romance."

A Spring Song and an Irish Ballad

A seasonable song just now is Elinor Remick Warren's "Invocation to Spring" (Harold Flammer). It is written in Miss Warren's well-known style, which is to say that it possesses enthusiasm and brightness. The accompaniment is rather difficult and the voice part is effective. It is dedicated to Florence Easton. "A Window in Old Athlone," a ballad by Terence Brady, is, as the name of both song and composer suggest, of Irish leanings. It is neither better nor worse than most Irish ballads.

A Scherzo and a Serenade for the Piano

H. Smidt-Gregor is the composer of a piano piece that demands considerable skill in the playing of octaves, entitled "Norrland-Scherzo," inspired by a folk-song popular in Norrland, a northern province of Sweden. It has an air of gaiety and humor about it, even though the sentiment is exotic. From the same press (Clayton F. Summy Co.) comes a teaching piece for about the third grade, entitled "Puck's Serenade," by Berenice Benson Bentley. It is a bright little study in light, delicate staccato playing.

"Recompense" and "Thee"—Meta Schumann, the well-known accompanist, is also a composer who has written a number of songs. Two recent ones from her pen are entitled "Recompense" and "Thee" (G. Ricordi & Co.), and both are dedicated to Doslina Giannini. One would hardly need to be told Miss Schumann's particular instrumental activities to conclude from these numbers that the piano holds first

place. At times she makes the accompaniment even more important than the solo voice. Her style is rather expansive, with a tendency to make the most of sentiment and emotion and a facility for piano descriptions. Miss Schumann can write melodies also. The high voice version of "Thee" extends up only to E Flat on the fourth space, but ends with an A and B Flat below middle C for the last two notes, to be sung rather full. This is probably the low version wrongly marked.

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(Continued from page 5)

ments, and devoting his remaining instruments largely to repeated tones, by which device he makes them also as nearly into percussion instruments as they can be made. This serves to throw into relief the elements Varèse preserves in his works—those of rhythm and musical noise.

Varèse is to be heartily congratulated on his discovery of unsuspected possibilities of percussion instruments, and other novel effects in scoring, which are indicated in his "Hyperprism," and are at their best in his recently produced "Intégrales." I look forward to the time when he can employ the new instruments which he has invented, enabling him to explore still further realms of enjoyable noises.

Honegger Express "Comes Through"

Honegger's "Pacific 231" took an easy lead among the orchestral novelties of the early season. There is fine music in it, with a solidity of texture not often found in French music. The great engine started beautifully, and came to a stop with some really magnificent chords, in one of the longest *rallentandos* I have ever heard. But, between the start and the finish, the thing wouldn't go—a characteristic of some modern music, much more than of engines, one would say!

I didn't hear Aaron Copland's symphonic work, produced by the New York Symphony, but I am prejudiced in its favor by the fact that Mr. Damrosch, though he chose to include it on his program, saw fit to "explain" in his introductory remarks.

Mengelberg produced a new Casella work, his "Italia" Rhapsody, which has all that composer's customary shortcomings. Whether he writes for piano or orchestra, his main scheme of composition is to harmonize a commonplace air with a commonplace chord having one or two displaced notes forming dissonances, and to move this chord in similar motion up and down the scale without change.

This plan is almost as childish as one very popular among many would-be moderns, namely, to have the same accompaniment figure continued indefinitely in one hand, while the other plays a little tune over and over. This seems the final limit of senility; yet it is the dominating process in George Antheil's Jazz Sonata, produced by the League of Composers.

Innovations in the Song-Field

Any innovation may cause music to rank as ultra-modern. One of the most

daring and significant pieces performed this year by the International Composers' Guild was Carlos Salzedo's delightful song for one voice, entirely unaccompanied, except for a chord to start it off. I have always wished for such a song, but have never imagined it could be done so adroitly as to win an entire audience as Salzedo's song did.

The only other really modern song I heard this year was a vocalise by Egon Wellesz. Ursula Greville by great art caused it to sound well, but I doubt if anyone else in the world could accomplish anything with its painfully unvoiced intervals.

The League of Composers produced a one act Opera by Lazare Saminsky, "Gagliarda of a Merry Plague." He uses percussion effects borrowed from Varèse, and harmonies borrowed from Stravinsky. Although his score bristles with discord, he is not ultra-modern since it is no more modern for him to imitate Stravinsky than for his more conservative contemporaries to imitate Wagner or Debussy.

Later on the same program came Louis Gruenberg's "Daniel Jazz," a delightful concoction of wit and effervescence which should become a classic. Dissonance is not stressed in it, yet its style is reminiscent of no one else.

Quarter-Tones Enter the Lists

The Franco-American Society produced compositions by Hans Barth and Charles E. Ives, played on two pianos tuned a quarter-tone apart. Barth's work sounded like a Sousa March played on a piano that has been allowed to go for about four years, untuned, and I couldn't help speculating, as I listened, on how many future economists will claim to be experimenting with quarter-tones, instead of paying for a tuner! Ives succeeded in bringing out the quarter-tones so that they could be heard for what they were, and produced some fascinating results, though aside from the quarter-tones, the music seemed unimportant.

It has taken us several hundred years to feel chromatic half-steps as being musically independent. They were formerly resolved to the nearest note in the key. I noticed that where quarter-tones are now similarly resolved into the nearest half-step, no one seems to feel they are out of place or not in tune. Perhaps that is the best way of introducing them.

One of the chief results of this season's many modern productions is that the public is no longer entirely uneducated in the modern idiom, and pseudo-modernists will have a harder time in "getting by" with heterogeneous hodgepodes of discords.

To meet with consideration, a modern composer must display a genuine discrimination and artistry in the handling of new materials. He may show an absence of all old fashioned technique, in which case he must surely substitute new high standards of his own.

Willem Willeke Prophesies Glorious Future for Chamber Music in America



Photo by Harold Wagner

Willem Willeke, 'Cellist and Founder of Elshuco Trio

THERE are nomadic, impetuous musicians among us who live only for today—Epicureans whose lives might be painted in the carefree style of Franz Hals' "Bohemian Girl" or the "Boy with the Lute." But Hals had another style, one of meticulous care and detail like the flawless method of the genre painters; and, though some of the young modern composers are specializing in his broad-stroke style, others represent his finely outlined and careful method. Willem Willeke, Dutch 'cellist, might be termed one of the latter. He has planned exactly what he is going to do during the next twenty years—an accomplishment, indeed, in these days of flux and change.

Mr. Willeke, who was the first artist to give a complete Brahms chamber cycle, is now making preparations for a series of eight Schubert concerts for the coming season, beginning with a summer course in the former home of the Berkshire Festivals in Pittsfield, Mass. The Elshuco Trio, of which he is organizer, will complete its Brahms cycle on April 3 and will then begin intensive work on Schubert's chamber music. The Trio will be assisted by the Festival Quartet of South Mountain, and together they will give concerts in Washington at the Festival and in New York during the winter.

"There is such an amount of wonderful literature for chamber music societies," says Mr. Willeke, "that if I should live to be a hundred years old I should not be able to accomplish all I desire. Since the time of Louis XIV, who was the first to have a 'Maitre de la Musique de la Chambre du Roi,' the writing of music for small groups of instruments has been developing into what I consider—nor am I alone in this judgment—the highest form of musical art. In the early seventeenth century, at the time of Peri and Caccini, there were the delightful little *cantate* and *madrigali da cantera*. Haydn, Mozart and Beethoven came to regard string quartets as the most perfect means of expressing their most profound musical thoughts.

"Schubert and Brahms did their best work in chamber music, and Strauss and Anton Bruckner have also cultivated the form. Tchaikovsky started a movement in Russia and he has been followed by Ippolitoff-Ivanoff and several others.

Ildebrando Pizzetti is now writing a Trio for the Festival to be held this year in Washington. Thus, you see, the repertoire is not all in the past tense.

Assisted Joachim

Mr. Willeke has been heard as 'cello soloist in Riga, Dusseldorf, London, Vienna and all the large cities of Europe. With Richard Strauss, Mr. Willeke toured Russia, Germany, Scandinavia and Holland, and was soloist with the leading orchestras in the principal cities of Europe. He spent two summer seasons in London as first solo 'cellist in the Royal Opera at Covent Garden, with Hans Richter conducting. Five winters were passed in Vienna, where he was first 'cellist under Gustav Mahler at the Hofoper, and for the same period was soloist at the court of the Emperor Franz Joseph. Every Wednesday evening Mr. Willeke and Edouard Schutt went to the home of Leschetizky, where they played sonatas and trios until four or five in the morning.

"A year before the death of Joachim," says Mr. Willeke, "he gave a series of Beethoven quartets, in which I assisted."

In 1907 Franz Kneisel extended the invitation to Mr. Willeke to become a member of the Kneisel Quartet and go with them to America. The artist came to the United States in 1907, as the successor of Schroeder with the Kneisels, and when the quartet was disbanded in 1917 founded the Elshuco Trio, which made its first appearance in the Berkshire Festival of that year. This year the Elshuco Trio's contribution to the Festival will be a Beethoven program in conjunction with the South Mountain Quartet.

In 1926, 1927 and 1928 the players under Mr. Willeke's leadership will cover all the chamber music of Beethoven. "It is a pretty daring thing," the 'cellist admits, "to give all Beethoven programs in this day and age, but we shall do it purely for art. It is impossible to get into the spirit of a great composer by playing one or two of his works and then changing to another. It is only through a high degree of concentration that one can give the best that is in a composer."

He paid a deserved tribute to the musical philanthropy of Mrs. Frederick S. Coolidge, the sponsor of chamber music in America who in 1923 made Mr. Willeke director for life of the South Mountain Music Colony, Pittsfield, Mass. "These concerts," continued Mr. Willeke "are designed on the same lines as were the Bonn chamber music concerts, given by Joachim."

"America is doing fine things in chamber music, and within a short time ensemble work will undoubtedly be considered more important than solo art. More and more, first class musicians are combining their talents and beginning this fall the annual chamber music festivals of Mrs. Coolidge will be held in Washington. It is expected that this more central location will enable even more musical pilgrims to migrate to the festivals than when they were held at South Mountain."

While many musicians fear to sink their personalities in ensemble work, this is the very thing in which Mr. Willeke delights, for he knows that the best chamber music is without emotional excesses. "It is more intellectual. It is . . ." but here he stops himself and says that he must not go on forever in his praise of chamber music. One suspects that he is impatient, to get to work on his programs for 1950, for to Mr. Willeke, for whom Art is long and Time fleeting, that year will be upon us before long.

H. M. MILLER.

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"A GENUINE TENOR" MARTIN RICHARDSON

NEWARK EVENING NEWS, MARCH 18, 1925

A newcomer here, Mr. Richardson was heard in a wide range of songs. His voice is a genuine tenor. He can produce a high tone that is pure, beautiful and well sustained.

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NATIONAL SUPERVISORS TO MEET IN KANSAS CITY, MO.

Programs Include Addresses by Noted Educators, Concerts and Contest for High School Groups

KANSAS CITY, Mo., March 21.—The eighteenth annual week-long meeting of the Music Supervisors' National Conference is scheduled to open in this city on March 29. The programs announced for the sessions include many addresses on vital topics by leading educators. Round-table discussions and open meetings will be a feature of the programs, and many musical events have been arranged. A record attendance is anticipated.

Among the events will be the following: demonstration of high school music; voice training; music in the elementary grades; music appreciation in the high school and lower grades; banquet with addresses and musical program; concert by the Kansas City Symphony, with first performance of choruses of Edgar Stillman Kelley's Suite, "Alice in Wonderland"; survey of instrumental music teaching; piano classes and junior high school work; a concert by the Conference Orchestra and Chorus, assisted by Glee Club of North Carolina University; and the award of prizes in the Mid-West High School Contest in mixed choruses, boys' and girls' glee clubs, bands and orchestras, with entries from several States. Carl Busch's cantata, "The Bobolinks," will be led by the composer.

Among the noted speakers to be heard will be Mr. Stillman Kelley, Sigmund Spaeth, Osbourne McConathy, Mrs.

Marx E. Oberndorfer, George H. Gartlan, William Arms Fisher, Edith Rhetts, Peter W. Dykema, Edwin Markham, Joseph N. Weber, W. Otto Miessner, Franklin Dunham, Will Earhart, George Oscar Bowen, H. Augustine Smith, Dr. Hollis Dann, Dr. Harry M. Gage and others.

Marcia Palesti to Give Concert for Greek Compatriots

In aid of Greek refugees who were expelled from Turkey through orders of Mustapha Kemal Pasha, many of whom are in dire distress, Marcia Palesti, former leading prima donna soprano of the Moscow Opera House, will give a concert in the Waldorf-Astoria Hotel, New York, on Wednesday evening, April 1.

Patrons will be Consul General Mamanos, Ery Kehaya, president of the Standard Commercial Tobacco Company, and Mrs. Kehaya and Prince Dimitri of Russia. Former Ambassador Henry Morgenthau, who represented the League of Nations in the work of relief among the Greeks expelled from Turkey, has issued an urgent appeal to Americans to extend further aid to the victims of Turkish oppression. While in Russia, Mme. Palesti gave concerts in aid of her compatriots and sent funds to Venezelos, then Premier, who gratefully acknowledged her timely assistance.

Katherine Bacon Schedules Last Recital

Katherine Bacon, pianist, will give her last New York recital of the season in Aeolian Hall on the evening of March 30. In addition to sonatas by Mozart and Chopin and a miscellaneous group, Miss Bacon will play four numbers by Liapounoff. These include "Nuit d'été," Mazurka, Berceuse, and Tarantelle.

Victor Wittgenstein to Appear in Many Cities on Annual Tour Abroad



Photo by Mshkin

Victor Wittgenstein, American Pianist

Victor Wittgenstein, American pianist, will be a passenger on the Mauretania on April 1, bound for his annual concert tour of European centers. This time he will be gone five months, since his engagements extend to August. Mr. Wittgenstein will give his first concert of the tour in Paris on April 16, leaving immediately for Milan, where he will play on April 18. On April 21 and 22 he will be heard as soloist with orchestra in Vienna, playing the Beethoven

Concerto in the regular subscription series. Before the middle of May he will have been heard in Budapest, Prague and Munich. Visits to other cities will follow and he will end his tour with a series of recitals in London and the provinces, returning to America by Sept. 1, in time to reopen his studio and prepare for his recital engagements in this country.

Arrange Program to Celebrate Fourth Centennial of Palestrina's Birth

The fourth centennial of the birth of Palestrina will be celebrated in New York with a concert in the Town Hall on the afternoon of April 19, under the auspices of the Calvert Associates. The Calvert Associates have taken their name from George Calvert, Lord Baltimore, founder of Maryland, and has for its purpose a wider interest in liturgical music. The program will be given by the Palestrina Choir of Philadelphia, Nicola A. Montani, conductor. The celebration bears the indorsement of the Italian Ambassador.

People's Chorus to Inaugurate New Center at Stuyvesant Auditorium

L. Camilleri will inaugurate a new center of the People's Chorus of New York in the auditorium of the Stuyvesant High School on the evening of March 31. Mr. Camilleri will give demonstrations of his method of sight-reading and singing and members of the West Side Unit will sing several numbers. Edna Kellogg will be the soloist and Dr. Frank Damrosch will be the guest of honor and give a short address.

Gitta Gradova, pianist, was scheduled to appear as soloist with the Cincinnati Symphony on March 20 and 21, and will be soloist with the St. Louis Symphony on March 28.

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People and Events in New York's Week

RUSSIAN DANCERS' DEBUT

Yurieva and Svoboda Dance at Capitol After Successes Abroad

Maria Yurieva and Veselaff Svoboda, première dancers of the Petrograd and Moscow Imperial Ballets, were engaged by S. L. Rothafel and appeared on the program at the Capitol Theater last week. Mlle. Yurieva completed her training at the Imperial Ballet of Petrograd and then danced for two seasons in other cities, including Berlin and Paris. A two-year tour of the principal Italian opera houses won for her a decoration from the King and Queen of Italy and an offer of the post of Prima Ballerina at La Scala in Milan. Svoboda comes from the Imperial Ballet at Moscow and is a widely known favorite in many European capitals. He enjoyed a great vogue in Paris particularly, dancing for two seasons with Ida Rubinstein. For their first appearance at the Capitol Yurieva and Svoboda chose to interpret Chopin's Nocturne in E Flat. Another distinct musical novelty was a cycle of Inca Indian music by Carlos Valderrama, Peruvian pianist and composer. He was assisted by a young Peruvian soprano, Mlle. Blanca de Pinillos, a pupil and protégée of Mme. Emma Calvé. This was her first appearance in New York. The numbers were called "Prelude," "Trieste," "Imanirta" and "Worship Dance," and Señor Valderrama was assisted in the presentation by Doris Niles, the ballet corps and the orchestra. The orchestra played as an overture Liszt's Thirteenth Hungarian Rhapsody and as an interlude Lake's "In a Bird Store."

Concerts and Festival Engagements Booked for Lillian Gustafson

Lillian Gustafson, soprano, has been booked for many appearances in addition to the three festivals for which she has been engaged. Following her appearance as soloist with the New York Liederkreis on March 14, she is scheduled to sing in the concert of the American Music Guild on March 21. Three appearances for Holy Week have been booked for Lindsborg, where she will sing in a performance of Handel's "Messiah" on the afternoon of Good Friday, followed by a recital in the evening. She will also be heard again in the Handel work on Easter Sunday. Miss Gustafson will be soloist with the Philadelphia Orpheus Club, Dr. Arthur Woodruff, conductor, on April 29, and on May 2 will sing in a concert in East Orange. She will sing at the Spartanburg Festival on May 6, and at the Greensboro Festival on May 9. She has also been engaged for the concert of the choral society in Summit, N. J.

Edward Rechlin to Give Organ Program

Edward Rechlin, whose organ recitals of music by Bach and his contemporaries have brought him wide recognition in the last few years, will give his annual New York concert in Aeolian Hall on the evening of April 21. His program will include works by Seeger, Walther, Buxtehude, Wilhelm Friedmann Bach and two groups by J. S. Bach, including three choral harmonizations. Mr. Rechlin gave a recital in Paterson, N. J., on March 11, and in Rome, N. Y., on March 17. He will go to the Pacific Coast next summer for a series of recitals, followed by a week's engagement in San Francisco, where he will play on the municipal organ.

Olga Warren and Francis Moore Heard

Olga Warren, coloratura soprano, and Francis Moore, pianist, gave a program before an interested audience at the American Institute of Applied Music on the afternoon of March 7. Mrs. Warren sang songs in English, French and German, and Mr. Moore played works by Schumann and others.

Clara Sanchez Sings Native Songs at International House

Clara Elena Sanchez, Spanish-American soprano, who has been studying under Marcella Sembrich, made her first appearance in the International House Auditorium on Riverside Drive, on

March 18. Four songs in Italian, including numbers by Paradies, Donaudy and Mozart, opened the program. The second group was composed of French songs, in which Miss Sanchez revealed an unusual range of vocal and dramatic powers, especially in Gounod's "Plus Grand Dans Son Obscurité." In the simple lyric and undramatic songs in English which followed, it was evident that Miss Sanchez was not in her best element. A black and red Spanish

shawl, a massive tortoise shell fan-comb and several red roses lent a thoroughly native atmosphere to the Hispanic and Mexican songs which were given in a warm and sensuous tone approaching declamation in their most dramatic parts. Numerous encores were demanded and Miss Sanchez generously responded with such favorites as "La Paloma" and "Princesita." Alberto Bimboni was the accompanist.

H. M. M.

Charles Hackett Will Sing Again in Native Country After European Tour

(Portrait on front page.)

CHARLES HACKETT, who has recently closed his season as leading tenor of the Chicago Civic Opera Company, will sail shortly for Europe, where he will fulfill a series of operatic engagements in Paris in May and June. He will give a concert in Albert Hall, London, in May, and at the conclusion of his other bookings, he will go to Biarritz for a long anticipated vacation of two months. On his return to America in September, he will go immediately to the Pacific Coast for several operatic engagements and will make an extensive recital tour under the management of the Wolfsohn Bureau, Inc. He will sing with the Chicago forces again next season, and has been re-engaged for two years following the expiration of his present contract.

Mr. Hackett has had a notable career, both in foreign lands and in his own country. Born in Worcester, Mass., he received his early education in the

schools of that city, making his first appearance as a singer as a member of the high school glee club. Going to Boston, he began his music studies and later obtained a position as a church soloist. After considerable success, he went to Italy, where he made his operatic debut in Genoa, following which he was engaged for the Scala in Milan. His success there led to his engagement for the Colon Theater in Buenos Aires and the Municipal Theater in Rio de Janeiro, but at the invitation of Toscanini, returned to Italy for the opening of the Scala in 1922.

The singer effected his return to his native country as a member of the Metropolitan Opera Company, making his debut in "The Barber in Seville." He has since sung in most of the important cities in Europe, and last summer made a memorable concert tour of Australia, where his fine voice and artistic singing won him unstinted praise.

playing a well trained voice, used with artistry. Miss Frost was accompanist for Walter Greene, baritone, at his concert given for the Tuesday Musical Club in Pittsburgh recently.

Oliver Stewart Makes Second Appearance in Hotel Vanderbilt Series

Oliver Stewart, tenor, made his second appearance as soloist in a recent concert at the Vanderbilt Hotel and was immediately reengaged for a third concert in April. Mr. Stewart was applauded in numbers by Clay, O'Hara, Martin, Lalo, Tirindella and others, and in duets from "Carmen" and "Faust" with Rose France, soprano, who was also heard in numbers by Fauré, Massenet, Ware, Green and Friml. The Della Robbia Orchestra, Joseph Strisoff, conductor, played works by Rubinstein, Mascagni, Liszt and Schubert.

Grace Divine to Sing in South

Grace Divine, mezzo-soprano, has been engaged for several appearances since her successful recital in Aeolian Hall on February 27. She was scheduled to sing in Perth Amboy, N. J., on March 17, appearing jointly with Leo Schulz, cellist, and on March 23 was to appear in a program to be given for the benefit of St. John's Cathedral Fund at the home of Mrs. Potter. Miss Divine will visit the South next month, singing in Pensacola, Fla., on April 14, and other cities.

David J. Putterman to Make Début

David J. Putterman, tenor, assisted by the Hazomir Choral Society, Zavel Zilberts, conductor, and Philip Morrell, violinist, will give a recital in the Town Hall on the evening of March 31. Mr. Putterman will sing solos by Scarlatti, Gluck, Zilberts, Tosti and others, and will be assisted by the chorus in other numbers. Gladys Brady will be at the piano.

Mexicans Hail Pavley-Oukrainsky Ballet

The Pavley-Oukrainsky Ballet, which Fortune Gallo sent to Mexico City for a three weeks' engagement, has been playing to large audiences for seven weeks, with the probability that another extension will be made. The organization will go to Cuba shortly for an extended engagement, and will probably return to Mexico for another season before coming to New York.

"Occasional" Numbers

Show Wide Versatility

of John Prindle Scott



Photo by E. F. Townsend

John Prindle Scott, American Composer

John Prindle Scott, whose many sacred and secular songs have given him a place among the most prolific of American song writers, also enjoys the distinction of having written some songs for particular occasions that are widely known in their own localities. He has shown great facility in writing songs for glee clubs and male quartets, twelve of which have been incorporated into the Oberlin College Song Book. He has written the high school songs for his old school at Norwich, N. Y., and a collection of songs for Boy Scout camps contains "Boating Song" from his pen. A fishing song, "Good Luck, Mister Fisherman," is known in most of the camps along the Au Sable River in northern Michigan, where Mr. Scott has spent many spring seasons. A musical setting to a commemorative ode won first prize for him from the State of Nebraska some years ago, and a similar prize was awarded him from the Ohio State University for a football song.

Francis Rogers' Singers Give Program at Yale University

Pupils of Francis Rogers at the Yale University School of Music gave an interesting program in Sprague Memorial Hall on the afternoon of March 11. Following a program of songs and arias by Angeline Kelley, soprano; Helen Virginia Cain, contralto; Theodore Carswell Hume, tenor, and Alfred Ashfield Finch, baritone, the four singers joined in a performance of Liza Lehmann's "In a Persian Garden." The entire program met with the approval of a discerning audience. Walter Frank Chatterton was at the piano.

Foundation Seeks Funds for Old-Age Pensions to Needy Artists

The Music Lovers' Association, which was founded this season by Albert Morris Bagby to provide old-age pensions for musical artists of distinction who find themselves in straitened circumstances when their careers are over, has designated the Bankers' Trust Company, 501 Fifth Avenue, as the custodian of its funds, with an officer of the company as its treasurer. Appeals are being sent out for subscriptions, for which checks are to be made payable to H. H. Martin, treasurer, 18 West Thirty-fourth Street, New York.

Fay Foster Presents Program of Own Compositions at D. A. R.

The musical program of the last meeting of the D. A. R. was given by Fay Foster and, at the request of the organization, was composed entirely of her own compositions. The numbers presented were "If I Were King of Ireland," "Don't Want to Know," "I Can Sing You a Song of Springtime," "Little Ghosts," "Are You For Me or Against Me?" and "The Americans Come." Miss Foster was assisted by Francis Ferrier, Clara Blohm and Josef Berge.

People and Events in New York's Week

STUDENTS FROM MANNES SCHOOL IN OPERA CONCERT

Giulio Silva Conducts Fine Program, Showing High Character of Work Done

The David Mannes Music School presented some of its students in an ambitious program in Aeolian Hall on the evening of March 17. The concert, which consisted entirely of operatic excerpts, was for the purpose of calling attention to the work of the school in its endeavor to establish a Scholarship Fund Association for the benefit of needy students.

The program was divided into four parts, all of which were under the direction of Giulio Silva, who is associated with the Mannes School. The first, which consisted of twelve numbers from Gluck's "Orpheus," enlisted the support of Ethel Aaron, Sarah Bodine and Mabel Murphy, sopranos; Eveline Frank and Janet Mabon, mezzo-sopranos; Sonia Essin, contralto; Angelo Di Palma, tenor; Richard Koch, baritone; a chorus, selected from members of the ensemble and college classes, and an orchestra of some fifty pieces. The second part consisted of the "Una voce poco fa" from "The Barber of Seville," sung by Janet Mabon, and a duet from the same opera, in which Miss Mabon was joined by Richard Koch.

Other numbers were from Bellini's "Norma" and "Sonnambula" and were sung by Sarah Bodine, Eveline Frank, Edith Klein, Angelo Di Palma, Mabel Murphy, Ethel Aaron and Richard Koch.

The work of the various performers reflected much credit on the character of the work done at the school and on the seriousness of its ideals. All of the singers showed the results of fine training and several of them disclosed unusual voices and evidence of trained musicianship. They sang with a marked absence of effort, even in the highest tones, and showed poise that would do credit to professional singers. The orchestra played with zest, a little too vigorous at times, but always with fine spirit and firm rhythm, responding to the leadership of Mr. Silva, who had evidently imbued all the performers with his artistic ideals. The audience was large and exceedingly demonstrative. H. C.

Norwegian Singers Coming for Norse-American Centennial Celebration

A chorus of fifty mixed voices, formerly members of the students' chorus in the University of Norway at Oslo, will give a New York program on May 17, en route to Minneapolis for the Norse-American Centennial to be held in June. The celebration will commemorate the arrival of a little band of Norsemen who came to settle in America in 1825. The festival will be under the patronage of President Coolidge, the King of Norway and the Governor-General of Canada.

Pupils of Mme. Viafora Sing for Clubs

Two pupils of Gina Viafora, teacher of singing, participated in the program given at the Pleiades Club on the evening of March 15. Cuni-Berti and Leonora Cori, sopranos, both protégées of Mrs. Frank Burke, were applauded in songs and operatic arias. Miss Cori was also heard at a recent meeting of the Sorosis Club, singing arias by Verdi and Giordano and songs by Liddle and Warford. Maria Zerilli was the accompanist.

Ernesto Berumen to Play for Charity

Ernesto Berumen, pianist, was scheduled to make his last New York appearance of the season in the noon concert arranged for Aeolian Hall on March 27. He will play for the benefit of the French Tubercular Orphan Children at the Brevoort Hotel, under the auspices of the French Consulate, on the evening of April 5, and on the following night will give a radio program from station WEAF.

Milan Lusk and Marguerite Potter Heard in MacDowell Club Program

Milan Lusk, violinist, and Marguerite Potter, contralto, with Mrs. J. Harrison-Irvine at the piano, gave a program at the MacDowell Club, under the auspices of committee on music, on the evening of March 18. Mr. Lusk played works by Friedmann Bach, Bach-Kreisler, Saint-Saëns, Smetana-Lusk and Hubay, and Miss Potter was heard in

a group of songs from the Pyrenees and in folk-songs from the Latin-American countries. Mr. Lusk was one of the artists heard in an interesting concert in Washington, D. C., on March 16.

Maier and Pattison Make Many Orchestral Appearances This Season

Guy Maier and Lee Pattison will conclude one of the most active seasons of their joint career on April 17, by which time they will have fulfilled fifty-two engagements in three and one-half months, visiting points on both coasts. The outstanding feature of their season has been the large number of orchestral appearances which their manager, Daniel Mayer, arranged for them. They will have appeared twice with the Boston Symphony, once with the New York Philharmonic, four times with the Detroit Symphony, three times with the Chicago Symphony, three times with the Philadelphia Orchestra, once with the Barrère Little Symphony and in a special concert with sixty members of the New York Philharmonic. Among the novelties which they will present next season is a new concerto for two pianos by Ernest Hutcheson.

Dr. William C. Carl and Guilmant Students Hold Celebration

Dr. William C. Carl, founder and director of the Guilmant Organ School, and students of the school gave a program on the evening of March 18 in celebration of the birthdays of Alexander Guilmant, first honorary president of the school, and Joseph Bonnet, who recently accepted the presidency after the passing of Dubois. Guilmant was born on March 12 and Bonnet on March 17. Dr. Carl paid tributes to the life and work of each master and dwelt on the influence they have exerted on the advancement of organ music in America. A program devoted to works of both Guilmant and Bonnet was given by Robert W. Morse, Carl A. Kammerer, Marta Elizabeth Klein, Dorothy Berry, George William Volkel, Dorothy Meyer and Carolyn M. Cramp.

Pupil of Mme. Speke-Seeley Heard

Lillian Morlang Koehler, pupil of Mme. Speke-Seeley, took the part of the Plaintiff in Gilbert and Sullivan's dramatic cantata, "Trial by Jury," at St. Paul's Lutheran Church recently. Miss Koehler has sung the part fifteen times in New York and vicinity. On this occasion it was the eighth performance of the St. Cecilia Choral Club, with Mme. Speke-Seeley conducting. In addition to her regular Sunday work, Miss Koehler has been soloist in various Y. M. C. A. concerts this winter. She also took part in a special service at the Metropolitan Temple, singing numbers by Mendelssohn, Rossini and Gaul. On April 1 she will give a program of songs and arias at a Payton-Assembly musicale in New Rochelle.

Blanche Barbot Sails to Accompany Indian Baritone in London Recitals

Os-ke-non-ton, Mohawk Indian baritone, who left recently for engagements in England, has been joined in London by his accompanist, Blanche Barbot, whose work in the unusual program of the singer won her much praise. Miss Barbot had not planned to accompany Os-ke-non-ton abroad, but his inability to obtain a suitable accompanist made it necessary for her to join him in time for his London recitals.

Gold Medal Violinist to Make Début

Theodore Takaroff, fourteen-year-old violinist, who won the gold medal in the New York Music Week contests last year, will be presented in a recital by his teacher, Jacques Malkin, in Aeolian Hall on the evening of April 10. Young Takaroff was born in Brockton, Mass., but is now attending high school in New York, where he is a member of his school baseball team.

William H. Barber Plays for Students

William H. Barber, pianist and teacher, was applauded in a recital at the Ossining School on the evening of March 9. Mr. Barber played Bach's Gavotte in B Minor, Beethoven's "Moonlight" Sonata, Homer Grunn's "Indian" Suite and works by Schumann, Wagner-Liszt, Chopin, Grieg, Moszkowski and Liszt.

Whitney Tew Searches Records of Masters to Sustain Voice Theories

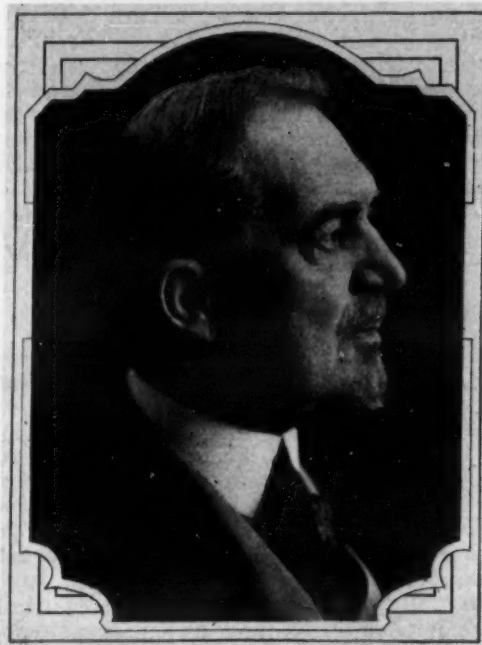


Photo by Arthur Murray
Whitney Tew, Teacher of Singing

Whitney Tew, who closed his vocal studios a year ago in order to spend a season abroad, returned to America recently and has reopened his New York studios. Besides giving two successful London recitals in Wigmore Hall soon after his arrival in England last spring, Mr. Tew spent some time in Paris and other cities, visiting the famous galleries and other centers of interest. His sojourn in Rome was especially fruitful in its results, since it gave him the opportunity to do much research work in the library of the famous St. Cecilia Academy, substantiating, he says, his theory of the one position scale in the natural process of singing. Here, through the assistance of Domenico Alaleone of the St. Cecilia Society of Rome, he was able to search the records left by the great masters of the past and is fully convinced their theory and method of singing fully sustain his ideas of voice emission and his belief that the normal range of the voice is three octaves instead of two. It was the application of these principles in the use of his own voice that now enables Mr. Tew to sing both tenor and bass songs with equal facility. Although he was formerly a bass, it was his work in some of his high songs that most pleased his London auditors.

Many pupils from New York and other cities who formerly studied with Mr. Tew have resumed their study under his guidance and several will be heard in public recitals in the near future. As in the past, his lecture series and demonstrations of his method of singing will be important features of his work.

Beethoven Club of Staten Island Gives Program of Italian Works

Humberto Gaspari was the guest artist at the recent meeting of the Beethoven Club of Staten Island, founded three years ago by Mary Wildermann, pianist and teacher. The program was devoted to Italian music. Mr. Gaspari was accompanied at the piano by Miss Verri. Others who took part in the program were Elizabeth Field, vocalist, and Mr. Chapin and Mr. Petri, violinists. The club meets monthly at the Women's Club House in New Brighton.

VIOLINIST WINS PRIZE

Pupil of Carl Tollefsen Awarded First Place in Contest—Trio Active

Bernard Knudsen, violin pupil of Carl Tollefsen, was the winner in the recent contest held at the Wanamaker Auditorium under the auspices of the National Federation of Music Clubs. The violinist played the first movement of the Mendelssohn Concerto and Albert Stoessel's Sonata for Piano and Violin, with Augusta Tollefsen at the piano. The judges were Arthur Hartmann, Eddy Brown and Felix Deyo.

The Tollefsen Trio made its second appearance in the Lewisohn Chamber Music Course at Hunter College on March 4, playing Schumann's Quartet in E Flat, with the assistance of Samuel Lifschey, viola player, and Godard's Trio, Op. 72. The ensemble has also been heard recently at the Aurora Grata Cathedral in Brooklyn, in East Orange and in a New York concert for the benefit of the Armenian Relief. Two more concerts are scheduled for Hunter College.

Margaret Northrup Sings with Cleveland Forces in Canada

Margaret Northrup, soprano, returned recently to New York from Canada, her second visit this season. She was heard with the Cleveland Orchestra, singing the solos in Goring Thomas' "Sun Worshippers" with the Elgar Choir. Two days later, she was heard with the same orchestra in Toronto, where the Oratorio Society presented "St. Paul." Miss Northrup's artistic singing received cordial recognition from both public and press.

Martin Richardson Booked for Recitals

Martin Richardson, tenor, has returned to New York from a month's engagements in Minnesota. He has been heard recently in several concerts in the East also, including an appearance before the Contemporary Club of Newark. Recitals are scheduled in Washington, St. Paul and other cities and a solo appearance with the Commonwealth Club of Newark before leaving with Mrs. Richardson the middle of May for Lake Mohonk, N. Y., where they will spend the summer.



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MUSICIANS' ENTERPRISES ENLISTING WIDE SUPPORT

**Manfred Malkin Heads New Society
Which Outlines Many Benefits to
Music Profession**

The Musicians' Enterprises, Inc., has recently been formed for the purpose of establishing retail music stores to be owned exclusively by musicians and music teachers and operated by duly appointed experts for the sole benefit of musicians. The society has issued stock at \$50 a share and will be profit-sharing. The board of directors is composed of Manfred Malkin, president; Sam

Franco, vice-president; Joseph Malkin, vice-president; Arthur Loesser, treasurer; Mark Avramo, secretary, and Alexis Coroshansky and Arthur Kraft.

Besides supplying its own list of stockholders and others with music in every form, the profits of which shall accrue to the stockholders, the organization has listed other aims which it hopes to accomplish in the future. Among these are the establishment of an auditorium; the organization of an orchestra to provide opportunity for unknown conductors, soloists, composers and students; to provide teachers and their pupils with a suitable concert hall; to establish a concert bureau for musical engagements of all kinds; to further the careers of worthy artists and to encourage young talent.

The Musicians' Enterprises has already obtained a list of some 500 persons as patrons and shareholders, including the names of many prominent musicians, and has received letters of indorsement from Otto H. Kahn, Harry Harkness Flagler, Richard Aldrich, Olin Downes, Philip Hale, W. J. Henderson, Pitts Sanborn, Maurice Halpern, Lawrence Gilman and others.

CHILDREN AWARDED PRIZES

**Ernest Schelling Chooses Winners in
Philharmonic's Series**

Ernest Schelling, conductor of the Philharmonic Children's Concerts, last week awarded prizes to the six most proficient youthful music critics of New York and singled out twenty-two others for honorable mention. The prizes were given for the best notebooks kept by the young listeners at this season's series of concerts, which was concluded on March 21. Prizes for the best notebooks submitted by auditors at the morn-

ing series went to Maddie Aldrich, Joan Blair, and Lloyd Symington. Prizes for the afternoon series were awarded to Margaret Lindner, Clara Sauerbrun and George Wolin.

Honorable mention in the morning series went to Natica Blair, Evelyn Brill, Catherine Dunlop, Edith Erdmann, Freeman Fairchild, Benjamin Fairchild, Hastings Foote, Elizabeth Carroll Mayer, Leta Morris, Lynne Russell, Catherine Scherman, Thomas Scherman, Mary Schiefflin, Gerald Serly and Natalie Starr. In the afternoon series, honorable mention was accorded to Julia Drumm, Beekman Fairbanks, Norma Hirsch, Frederick Lowinger, Carroll Saks, Doris Smith, Stella Sporn and Martha Walters.

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Oscar Saenger Pupils Give Musicales

The fifth in the series of monthly musicales at the Oscar Saenger Studios brought forward several professional singers in a fine program. Vera Curtis, soprano, sang an aria from Korngold's "Die tote Stadt" and an encore by Willis Alling, who accompanied her at the piano. Richard Hale was applauded in several songs and arias and Melvena Passmore sang Proch's Air and Variations by request. Norman Yanovsky, baritone, was heard in a group of Russian songs. Then followed a scene from "Carmen," sung by Isabella Addis, John Sanders and George Walker. Marie Louise Wagner and Rebekah Crawford enacted a scene from "Cavalleria" with telling effect, and Ruth Maschke and Mr. Yanovsky, a scene from "Aida." The program was concluded by a duet from "Carmen" sung by William Prevost and Paul Parker. Mr. Saenger conducted the operatic excerpts and Helen Chase, Mr. Alling and Jane Dirzuweit provided the accompaniments.

Clarence Dickinson Celebrates Fifteenth Anniversary at Brick Church

Clarence Dickinson was tendered a reception recently by the Brick Presbyterian Church in celebration of his fifteenth anniversary as organist and choirmaster. Addresses were made by Rev. William Pierson Merrill, D. D., pastor of the church; Alfred E. Marling, chairman of the music committee; Samuel McCune Lindsay, president of the Men's Association, and Mrs. Orton G. Dale, president of the Women's Association, and there was a musical program by the quartet and choir and the Tuskegee Quartet. Mr. Dickinson was presented with a gold mounted baton and Mrs. Dickinson with a silver bowl.

Thuel Burnham Gives Dinner Party

Thuel Burnham, pianist and pedagogue, gave a dinner party at his home on Fifth Avenue on the evening of March 15. Among the twenty-five guests were Berta Morena, Ernest Urchs, Ethyl Hayden, Louis Edlin, John Majeski, Mrs. J. Harrison-Irvine, Charlotte Babcock, May Riley Smith, Margaret Widdemer, Mr. and Mrs. Otto Stanfield, Countess von Schmüde, Mr. and Mrs. Edwin Hoff, Mrs. Joseph Milburn, Fay Foster, Dr. and Mrs. Henry Schelling, Mrs. John R. MacArthur, Arthur Paul MacArthur and Russell Wragg.

Neighborhood Playhouse Announces New Dance Programs

The Neighborhood Playhouse will open the third bill of its eleventh subscription season on the evening of March 31. The program will consist of "The Legend of the Dance," a medieval interlude by Agnes Morgan to music by Lily Hyland, director of the Playhouse, and "Sooner and Later," a dance satire in three scenes by Irene Lewisohn, with music specially composed by Emerson Whitborne. The music will be played by a small orchestra under Howard Barlow.

Oscar Ziegler to Play in Aeolian Hall

Oscar Ziegler, pianist, will be one of the participants in the benefit concert of the Swiss Benevolent Society in Aeolian Hall on the evening of April 4. He will be heard in two groups of works by Chopin, Liszt and others. Mr. Ziegler has arranged to give two New York recitals next season.

PASSED AWAY

Marie Brema

News was received in New York on Monday through a copyrighted wireless dispatch to the New York Times, of the death in Manchester, England, on March 22, of Marie Brema, the noted operatic mezzo-soprano of a generation ago.

Marie Brema, whose real name was Minny Fehrman, was born in Liverpool, Feb. 28, 1856. Her father was German and her mother a native of Richmond, Va. She was interested in music and the stage from an early age, but it was not until some years after her marriage with Arthur Braun of Liverpool in 1874, that she decided to become a professional singer. In 1890, at the age of thirty-four, she began the serious study of singing under George Henschel, making her debut on Feb. 21, 1891, in Schubert's "Ganymed" at a Popular Concert, under the name of "Bremer" from her father's birthplace, Bremen. After some further study with Mme. Bessie Cox and Mr. Blume, she continued her career but only in concerts, but a performance "Adrienne Lecouvreur" which she gave in Oxford the same year, proved that she had great dramatic as well as musical ability. She made her operatic debut as *Lola* in the first performance in England of Mascagni's "Cavalleria Rusticana" at the Shaftesbury Theater, London, on Oct. 19, 1891, and on Nov. 27 created a sensation as *Orfeo* in Gluck's opera.

Several years of concert work followed during which she sang with prominent orchestras and created an important rôle in Sir Hubert Parry's "King Saul" at the Birmingham Festival of 1894. That same year she was brought to the notice of Cosima Wagner by the conductor, Herman Levi, and was engaged for the part of *Ortrud* in Bayreuth, singing it at all the performances that season and also appearing as *Kundry*.

In the season of 1895, she came to America as a member of Walter Damrosch's company, singing *Ortrud*, *Brangäne* and *Brünnhilde* with such success that from that time, in spite of continued success in French and Italian rôles at Brussels, she was identified principally with Wagnerian parts. In 1895-1896, she sang a number of the great Wagnerian rôles at the Metropolitan and also made a deep impression as *Amneris*. That same season she was again in Bayreuth singing *Fricka* and *Kundry*. Her *Orfeo* established her as a favorite with the Parisian public in 1898, and she strengthened this impression by her *Brangäne* with the Concerts Lamoureux in 1900, and her *Brünnhilde* in "Götterdämmerung" at the Chateau d'Eau under Richter in 1902. She created *Beatrice* in Stanford's "Much Ado About Nothing" on May 30, 1901, and the *Angel* in Elgar's "The Dream of Gerontius" at the Birmingham Festival the previous year. After her retirement from the stage and concert platform, she became professor of singing at the Royal College of Music in Manchester.

J. A. H.

Katherine Crockett McDavitt

BOSTON, March 21.—Katherine Crockett McDavitt, soprano, prominent in the musical life of the East, died recently in Reading, Mass. Miss McDavitt was a native of Auburn, Me., and studied singing in this city and New York. She appeared in concert and

oratorio throughout the United States, and was later associated with the Vose School of Music in Lawrence, Mass., where she established the Schubert Club of Women's Voices, later forming a club of the same name in this city. She was an active member of the Women's Professional Club.

W. J. PARKER.

Henry Houseley

DENVER, COLO., March 21.—Henry Houseley, widely known organist and composer, died here on March 13, after an illness of about two weeks. Mr. Houseley, who was born in Sutton-in-Ashfield, England, in 1852, received his musical education in London, winning a fellowship in the Royal College. He was called to Denver some thirty-six years ago to become organist and choir-master of St. John's Cathedral, which post he filled continuously until his last illness. During the earlier years of his residence here Mr. Houseley conducted choral organizations, symphony orchestras and occasional operas of his own composition, as well as contributing greatly to the early musical life of this community. Many of his songs and anthems are published and widely sung, and he has several operas in manuscripts, which have had local production. Mr. Houseley's wife, who collaborated with him by writing the poetic text of several of his works, died several years ago. He is survived by two daughters and two sons.

J. C. WILCOX.

Manuel Yingling

NEWCOMERTOWN, OHIO, March 21.—Manuel Yingling, died at his home here last week in his fifty-third year. He had been ill several weeks. Mr. Yingling was born and spent his entire life in this community, and for many years conducted a retail music store here. He was an accomplished trombone player and was with Sousa's Band several years, and also played in Weber's Band and in Theodore Thomas' orchestra. He is survived by his wife and two children.

REX MCCONNELL.

Peter Menth

BERLIN, March 14.—Peter Menth, a bootmaker, famous throughout Germany and Austria, and the father of Herma Menth, pianist, died recently in Kritzen-dorf, Austria, at the age of eighty-four. Mr. Menth was an ardent admirer of Hans Sachs and besides being familiar with most of the songs and rhymes of the cobbler-poet immortalized by Wagner in "Meistersinger," also wore the dress of Hans Sachs' day, being buried in the costume.

Henry Lashanska

Henry Lashanska, father of Hulda Lashanska, concert soprano, died at his home in New York on March 10, after a lingering illness. Mr. Lashanska was born in Prague, Bohemia, seventy years ago, but had been an American citizen for forty-eight years. He is survived by three daughters.

John van C. Parker

MORRISTOWN, N. J., March 21.—John van C. Parker, conductor of the Sunday School orchestra in the Methodist Episcopal Church here, died during a rehearsal of the organization on March 16. Death was due to heart failure.

Golden Age of Native Music Awaits Era of Appreciation

WHY the American composer fails to find a welcome for his work is attributed in the accompanying interview with Samuel A. Baldwin to the lack of musical interest in laymen. This organist, who has given many compositions by his countrymen at his public recitals, urges a program of appreciation-building.



AERICAN composers have a hard row to hoe, as the testimony of almost any, save a favored few, will substantiate. The reasons for the apathy that greets some of their best efforts have often been hazarded, without, however, coming nearer to the solution of the problem. Despite the good work of several agencies for the performance and publication of native works, the American writer of scores who is not famous must cry his wares to an unhearing multitude. Some thoughts on this subject are expressed by Samuel A. Baldwin, organist of the College of the City of New York, who scores native lack of musical appreciation as a principal cause for this neglect, and makes interesting suggestions for a program of education.

Professor Baldwin, who is widely known as the organist who has given 1000 free recitals to the public of New York, is sympathetic with the cause of the creative musician. He is himself a proficient composer, and his Symphonic Rhapsody, "The Vision," will probably receive its initial performance with several leading orchestras in this country next season, as well as in England.

"I try," said Professor Baldwin, speaking of his creative activity, "to be free in the style of my composition without being unmelodious. I am now writing a 'Rhapsodie Pathétique.' I shall probably not put the finishing touches on it until after I have heard my other Rhapsody performed. When one is composing, one needs to draw inspiration from hearing an earlier work. That is the only way in which a composer can develop. I do not like the way in which I handled that," he says in self-criticism, and in his next work he employs another effect."

Need to Hear Works

Professor Baldwin believes that if one expects Americans to do things in the larger forms, a greater opportunity must be given to composers to hear their works—not five or six at once after a period of twelve or fifteen years, but each composition after it is written. Sir Henry Wood, in the summer concerts in Queen's Hall, England, has for thirty years given at least twenty English composers an opportunity each summer to play and conduct one of their new works.

Another drawback to the young composer here is that of getting his score printed.

"At a tremendous cost," says Professor Baldwin, "it can be done. The parts alone amount to more than \$100, and there is no use in having the music published for there is no market here

for new music. In Europe publishers are always putting out new works and there is actually a demand for them. Although we cannot cultivate a demand in a day, something could be done. Perhaps a royalty could be paid to the composer for the first performance of his work, which would cover the initial expenses of printing. Then, too, the members of the orchestras could buy their parts and help him along in that way."

Only a Side Issue

"To the average American business man, lawyer or professor, an interest in American music and music in general is but a side issue. Notwithstanding the cultural development here in the past twenty-five years, very few of these men often hear good concerts. Actual figures would probably show that only about two per cent of the people support concerts and opera. In this connection, my humble efforts in giving free concerts have had as their ultimate aim to enlarge the number of listeners. It is, after all, a problem of bringing people to the music, and not bringing music to the people.

"By habit and education, the arts, and especially music become a vital part of a country's life. Sporadic concert-going will not develop musical tastes. The ear must be trained systematically. All classes of European people hear good music, not because they are intrinsically more musical than our-

selves, but because there are generations of education in that direction behind their tastes.

"In a city like New York it would be impossible to carry on so many symphonies and other musical organizations were it not for those of foreign birth or parentage. For proof of this read the list of opera subscribers, orchestra patrons and in fact the very names of the members of the organizations. Our musical development is due to a large extent to the people from continental Europe who have come here since the Napoleonic wars. But the French, German, Italian and Russian population does not represent the bulk of our nation. What about the rest?"

Cheap Art vs. Good

Being a descendant of John of Milford, who came over in 1639, Professor Baldwin is naturally interested in the musical development of the Anglo-Saxon part of America. Attendance at an occasional concert or opera will not solve the problem, it is Professor Baldwin's belief.

THE problem is to bring people to the music and not music to the people, believes Professor Baldwin. "By habit and education the arts become vital," he maintains. "To the average American business man an interest in American music and music in general is but a side issue."

"Appreciation," he says, "is just a matter of repetition. For example, take jazz. People like that because they are so used to it. One cannot acquire a high grade of musical taste if one listens to trashy music any more than a cultured literary person is found among those who read cheap novels."

The means of cultivating appreciation through repetition has been well expressed through Professor Baldwin's free organ recitals.

"The development of the organ outside of the church is significant," he maintains, "since municipal organs reach a large number of people who never hear symphony concerts. A high class and wide range of programs is possible for the modern organ and it is, I believe, the best instrument for giving a wide selection of transcriptions. Its many dimensions and colors are sufficient to make it a substitute for almost every string and wind instrument."

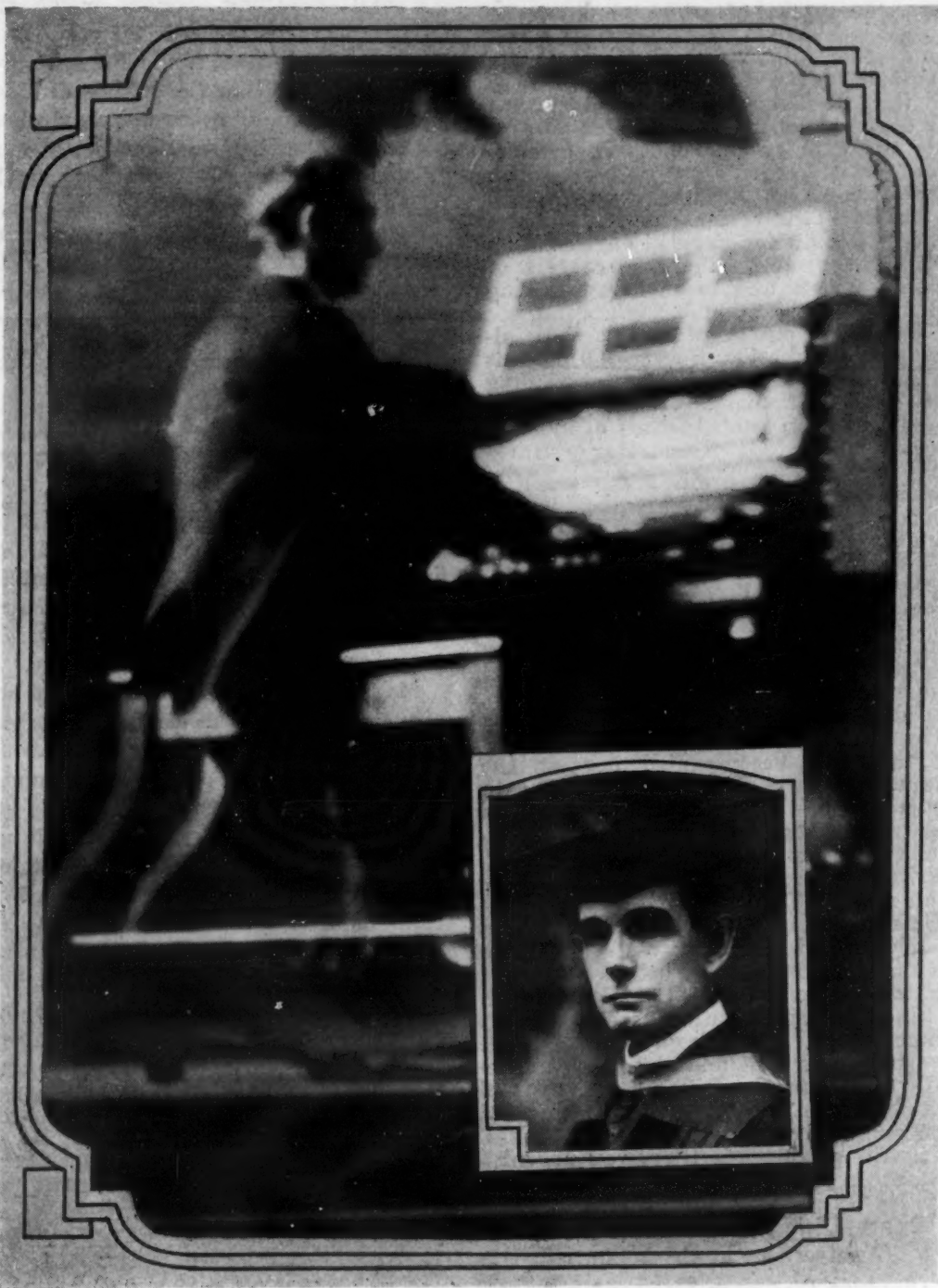
The installation of organs in motion picture houses could become a means of acquainting the masses with the best music, the organist believes. "If, instead of the sweet little hearts-and-flowers melodies to accompany love scenes, such music as that of the second act of Wagner's 'Tristan und Isolde' were given, it would become a part of the people's lives and it would lift them out of the realm of what is now known as 'popular music.'

Picture Houses Help

"Orchestras in New York motion picture houses are doing a great deal in this direction. But a good organist in the smaller houses, both in large and small cities throughout the country, would have even more effect upon the musical standards of the country than free opera or occasional concerts. For this is a 'movie-crazy' nation, and that is the place to catch the future concert audiences. American small boys watching Douglas Fairbanks from the top galleries could just as well be trained to hum Schubert as jazz tunes—and they are the coming generation which will respond or turn a deaf ear to good music."

In the thousand recitals which Professor Baldwin has given during the past eighteen years he has developed a musical audience of which New York can well be proud. The one thousandth mark would be, for most people, a good milestone at which to stop and rest for a while, but this organist will continue. Almost any time, any day, one who passes the City College in New York will be sure to hear him weaving the themes of a Bach fugue or the mighty strains of a Wagner prelude upon the organ in Great Hall, or perhaps a private performance of one of Samuel Baldwin's own works.

H. M. MILLER.



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